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Can you find the
giraffe in this
Art Wolfe picture?

special feature



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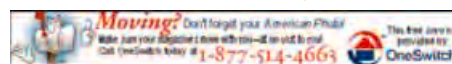
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INSIDE

PHOTOGRAPHY

Los Angeles photographer **Peter Gowland** started taking glamour pictures after he left the army at the end of World War II. In the 1950s, he was a top practitioner of the art, making images for celebrity magazines—such as this shot of Jayne Mansfield with then-husband Mickey Hargitay—and writing how-to books on figure photography. But what further set him apart was his work as a photographic inventor and manufacturer. Gowland's twin-lens 4x5 camera, the Gowlandflex, first came out in 1957 and has been used over the years by such photographers as Annie Leibovitz, Yousuf

Karsh, Philippe Halsman, Dennis Manarchy, Arthur Grace, and Arthur Elgort. At age 89, Gowland is as enthusiastic a photographer as ever, and still looked after by his wife, Alice. We thought it was high-time to profile this legendary photographer and get his enduring tips for making glamour pictures, so we sent contributor Ed Hirsch to visit Gowland at his Malibu home. Go to our Website, americanphotomag.com, for the full story and portfolio.

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Left: From Lichtenstein's piece on Iraq. Below: Brian Storm; his new Website.

Forced out of Corbis in a power struggle in 2004, Storm immediately set about producing an online multimedia publication and production company called MediaStorm. Nine months after the company's launch, its Website, *MediaStorm.org*, is now up on the Internet. With typical visionary zeal, Storm says that the Website represents nothing less than the future of photography.

"I'm an evangelist for multimedia and new ways to think about photojournalism as a cinematic narrative," says Storm, a graduate of the Missouri School of Journalism. He first conceived of his MediaStorm project as a student there in the mid-1990s; the plan was put on hold as Storm worked his way through MSNBC and Corbis. He turned the former into one of the biggest buyers of photography in the world; at the latter, he attempted, with some success, to persuade freelance photographers that the megagency could successfully advance their careers in the new, digitally driven global market for imagery.

"What I'm saying now is pretty much what I was saying back when I was a graduate student," says Storm. His new Website is essentially a consumer publication meant to showcase multimedia productions by a number of photographers and audio reporters. Storm describes the site as a cross between *Life* magazine and the National Public Radio's innovative documentary show *This American Life*.

Included in the site's debut are Corbis photographer Andrew Lichtenstein's emotionally uncompromising look at families of American soldiers killed in Iraq and photographer Ed Kashi's uplifting 10-minute tale, called "Friends for Life," of two elderly men who find comfort and security in their declining years by sharing a

home. The piece, part of a larger project called "Aging in America," which Kashi has been working on for a decade, highlights the new markets

now available to photographers.

"It's about telling stories and telling them well," says Storm. "I think that with today's photography and video technology, and the penetration of broadband Internet access in America, this kind of narrative journalism will be more and more in demand."

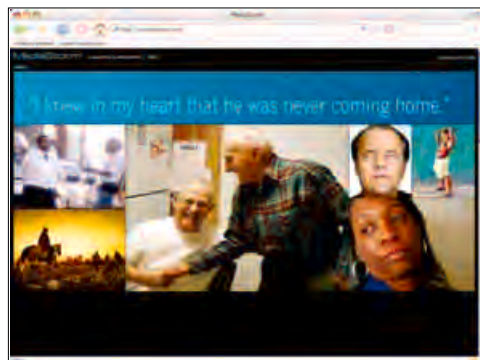
—JEFFREY ELBIES

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JOHN VON PAMER



Brian Storm's career has been relatively short, but action-packed. As director of multimedia at MSNBC, he created what was at the time the most popular news site on the Internet. Later, as vice president of Corbis Corporation's news, multimedia and assignment services, he energized the stumbling agency by adding talented photojournalists to its stable and revamping its Website.

ONLINE

DOES BRIAN STORM'S
NEW MULTIMEDIA WEBSITE
REPRESENT THE FUTURE
OF PHOTOGRAPHY?

BOOKS



Big Book with Wheels

We've reported on big photo books before, but never one that came with landing gear. For the past several years, Dayton, Ohio-based photographer **Dan Patterson** has been working on a project called "*Aviation Century*," resulting in no

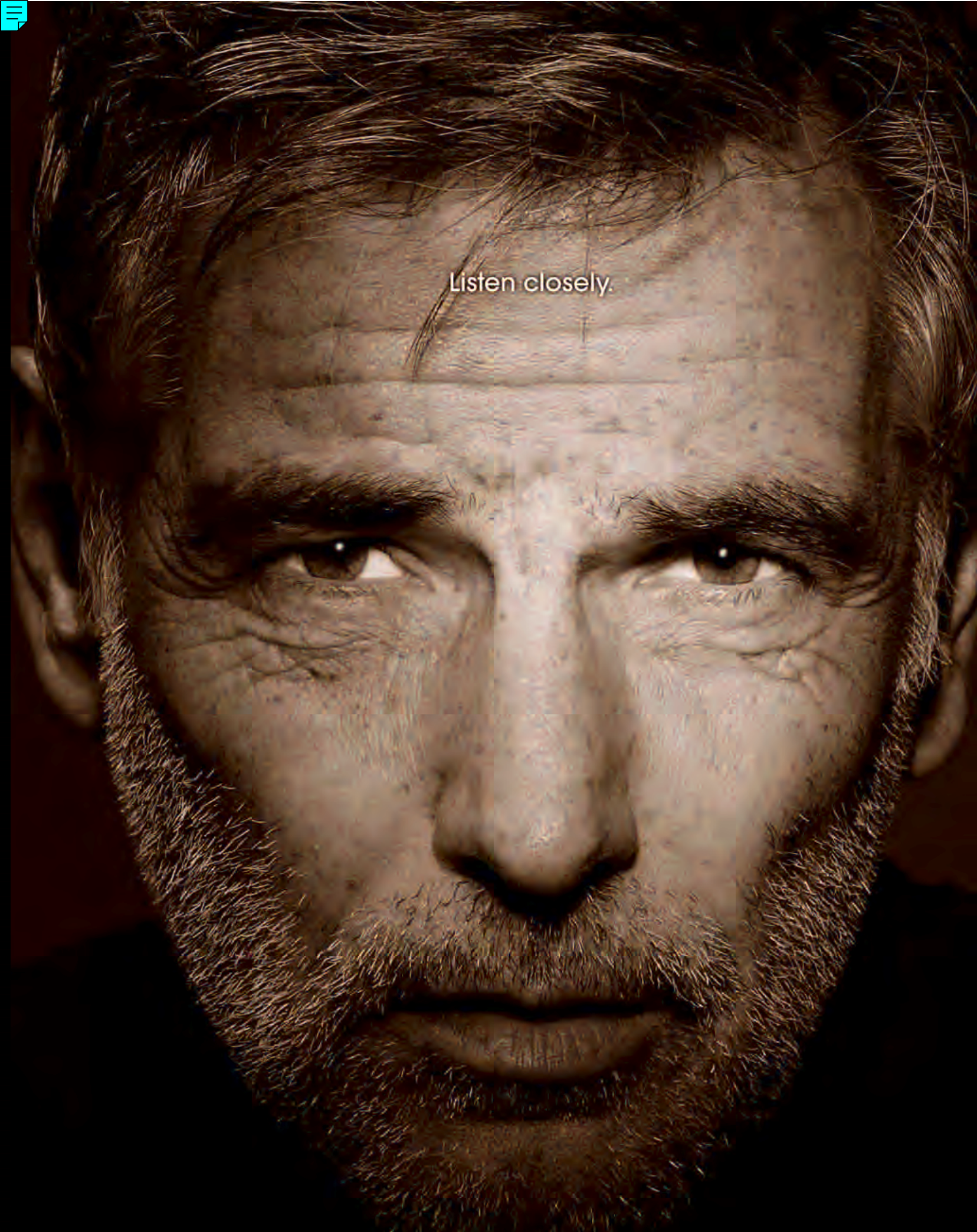
fewer than five books, the latest of which, **War & Peace, In the Air**, is due next summer. In the meantime, he's also produced a one-of-a-kind book measuring 4x5 feet. The pages were printed on a wide-format **HP LaserJet** digital



printer with archival inks on Intelicoat luster photo-based paper. Each page was printed separately, then laminated with Seal Floor Guard and adhered back-to-back to create the final book effect. The book's aluminum stand was constructed by LSI Industries, based in Blue Ash, Ohio.

—J.E.

© DAN PATTERSON

A high-contrast, close-up portrait of a man's face. The man has short, dark hair and a light beard. His eyes are looking directly at the camera with a serious expression. The lighting is dramatic, with strong highlights on his forehead and nose, and deep shadows on the sides of his face and under his chin. The background is dark and out of focus.

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The Canon EOS-1D Mark II N

The EOS-1D Mark II N, successor to the highly praised 1D Mark II, now incorporates a startling range of advanced features and improvements. For example, we developed a larger 2.5-inch LCD screen with an extra-wide viewing angle, because we know that professional photographers very often need to review and share images with clients on the spot.

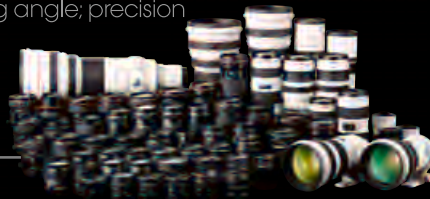
The EOS-1D Mark II N can also record at 8.5 frames per second for up to 48 frames, making it the world's fastest digital SLR.* And with an 8.2-megapixel CMOS Sensor plus the fast DIGIC II Image Processor, all housed in a solid metal body, the EOS-1D Mark II N is the hands-down choice for demanding pros.



The Canon EOS 5D

The EOS 5D is a camera that goes where no camera has gone before. It is a mid-range, lightweight D-SLR with a full-size, 12.8-megapixel CMOS Sensor. So you can take advantage of all of Canon's legendary EF lenses without a focal-length conversion factor.

Totally new from the ground up, the EOS 5D fills the niche that many wedding photographers have been craving. It answers their need for a camera that's light and easy to manage. Yet despite its smaller size, it's packed with professional features, like a DIGIC II Image Processor for unsurpassed image quality; a larger 2.5-inch LCD screen with a 170° viewing angle; precision 9-point AF and a new "Picture Style" function that offers total control over in-camera color, contrast and sharpness.



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© ROBERT CLARK PHOTOGRAPHY/SONY ERICSSON (4)

Clark's shots, from top: a farm in Illinois; a snowstorm in New York City; a street scene in Albuquerque, New Mexico; a view of Monument Valley in Utah.

PHONING IT IN



ROBERT CLARK
HIT THE ROAD
WITH A CAMERA
CELLPHONE
AND SHOT
AMERICA
ON THE MOVE.
NOW IT'S
A BOOK.

TECH

Last March 2, veteran photographer **Robert Clark** set out in his car on a 50-day photographic expedition across America. "It was something I'd always wanted to do," he says. The only camera he took along, however, was his cellphone, a Sony Ericsson S710a, with a 1.3-megapixel digital camera. Clark, who shoots for *National Geographic*, *Time*, and *Sports Illustrated*, among other magazines, had been hired by Sony Ericsson to show off the sophisticated capabilities of its camera cellphone. During the course of his journey, which took him from his home in Brooklyn, New York, to Toronto, Chicago, Kansas, Montana, California, Texas, Florida, and back home, Clark uploaded images each day to *American Photo's* own Web site, americanphotomag.com.

Later, the images were featured in an exhibition and collected in a book, *Image America*. (*American Photo* is making 20 copies of the book available to readers who register for the prize at americanphotomag.com/imageamerica.) The collection represents not just a unique and personal travel log but also a look at how far digital technology has come. The images also show that a photographic eye can turn any landscape into something memorable, no matter what instrument is being used to take the picture.

Indeed, Clark says his success in photographing America came not despite the fact that he was using a camera cellphone but because of it. "When you go to take a picture of someone on the street with a big camera, it can intimidate them," he says. "But because I was shooting with my phone, my subjects were relaxed. I'd say, 'Can I take a picture of you?' And they'd see the phone and say sure!" For Clark, artfulness and connectedness go hand-in-hand. —J.E.



Chamber of Secrets

Photographer Roger Ballen burst onto the art scene in 2001 with his book *Outland*, a collection of documentary images that captured isolated, rural white South Africans on the fringes of a society scarred by apartheid. In the years since, Ballen's fascination with social isolation and dread has continued, but his photographic work has evolved into a more conceptual form incorporating theatrical tableaux and abstractions. In his new book, *Roger Ballen: Shadow Chamber* (Phaidon, \$60), the photographer creates ambiguous images that capture the interplay between people, animals, and objects in a mysterious, make-believe room: the *Shadow Chamber*.

became more concerned with objects—wires, textures—than on a particular place. The work became a complex still life.

The place you've created now—the *Shadow Chamber*—is not real, but it feels like it is.

That's an important part of the tension of the work. It's not a real place, but it's a place we feel we could have been to, but we're not quite clear when we were there, or how we got there. But it's important in art for people to feel they've been part of the picture; deep in our subconscious, we've all been to places like the *Shadow Chamber*. Essentially, the book is a documentary project, but I'm documenting my own emotions.

What camera do you shoot with?

A Rolleiflex 2½ camera that I've been using for 30 years. I don't use 35mm; I feel the square is the right format for me. I've always been concerned with the formal quality of pictures.

How is your work received by whites in South Africa?

For the part of the population that had grown to see itself as superior and organized, it was very controversial, because it often shows people who aren't superior but quite disturbed about all aspects of reality.



Why did you give up your documentary approach and adopt this new way of expressing your ideas about South Africa?

After *Outland*, I followed the same basic idea of focusing on people, but as time went on the pictures

Q&A

contest
No 9



ALAN SOLOMON



ENTER OUR BIGGEST
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Above: a
winner from
our 2004
contest, by
Alan Solomon.

I N S I D E P H O T O G R A P H Y

ANNOUNCING READERS' PICTURE CONTEST NUMBER 9

The time has come again for you to get your best work published in the world's premier photography magazine—that is, the one you're holding right now. Every other year *American Photo* asks its readers to show us just how talented they are. And do you ever respond! In previous contests we have looked at as many as 50,000 images, an eye-blurring, brain-numbing effort from which emerges a handful of exemplary work. This year's winners will be published in our special November/December 2006 issue. And we're adding a new twist as well: We are going to publish runner-up images on our Website, americanphotomag.com. That means there will be more ways than ever to get your pictures noticed by photo professionals around the world and to jump-start your brilliant photo career. So start shooting, start printing, and start sending your work to us ASAP.

Categories As in the past, we are asking for entries in specific categories. These are this year's seven categories:

PORTRAITS & PEOPLE
PHOTOJOURNALISM
SPORTS & ADVENTURE
GLAMOUR & BEAUTY
LANDSCAPE & NATURE
FINE ART & STILL LIFE
DIGITAL MAGIC

Submissions There are no entry forms in this contest. You may enter photos in as many categories as you like. Please use a separate envelope for each category you enter. **(Multiple entries in the same category should be included in one envelope. Please write the category name on each envelope.)** To help save us time, please include all your category envelopes in the same mailing envelope.

All art submitted should be of reproduction quality. We accept color or black-and-white prints and transparencies (no negatives, please!) and digital files with printouts. Digital files should be high-resolution RGB—350 dots per inch and approximately 8x12 inches. Files should be saved as TIFFs or JPEGs on CDs or Zip disks (100Mb). It is essential that you include color-correct printouts of all digital files.

We will look only at printouts and not open any digital files for our judging process. If entering multiple categories, use a different CD/Zip disk for each category.

Put your name, address, and telephone number on each slide, print, or disk you send. And please send dupe slides, because **SUBMISSIONS WILL NOT BE RETURNED.**

Where to Send Send your entries to American Photo Readers' Picture Contest, Hachette Filipacchi Media US, P.O. Box 1307, New York, NY, 10101.

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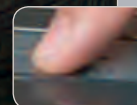
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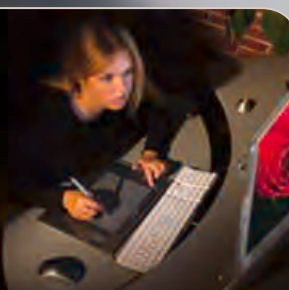
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E X P O S U R E

TODD JORDAN

A PRO SKATEBOARDER RAMPS UP HIS PHOTOGRAPHY CAREER.

Photography is not Todd Jordan's day job. But as a professional skateboarder, he has enough free days and enough time during his skateboarding trips around the world to pursue his passion for taking pictures. And he's already taken his photo career to a high level.

Jordan, 24, started skateboarding while attending middle school in Kingston, New York. His pro career started when he joined the Zoo York team; later he was recruited to skate for the Nike SB team, a job that takes him around the country and to places like Japan and Italy. His off-time is spent in New York City, where, he says, his idea of a good time is "just hitting the sidewalks with my board."

Along with his skateboarding duties, however, Jordan managed time to graduate from New York's School of Visual Arts with a degree in photography. He has since developed a freelance career, shooting for publications like

Vice, *Mass Appeal*, *Transworld Skateboarding*, *Thrasher*, and *Skateboarding* magazines. His work has been seen in group exhibitions, including "Photographs of Love and Desire" at the International Center of Photography. His biggest break, however, came with his first solo exhibition at the Peter Hay Halpert Fine Art gallery in New York last summer and with an exhibition in Tokyo in May.

Tech Notes: Jordan took this picture of skateboarder Bruno Abally outside of Naples, Italy, in 2004. He shot with a Leica M6 and a 35mm Summicron lens in order to encompass the entire scene, with its complex interplay between nature and structure. The small figure of the skateboarder seems to exist suspended somewhere between those two physical poles, in a reality all his own. Jordan made the photograph in existing daylight, using shadow to evoke the sensuous curvature of the bridge. The film was Kodak Portra 160VC. Exposure was 1/60 second at f/5.6.

Jordan's photographs combine fine-art and documentary techniques to capture intimate moments with his friends and the places he has visited as a skateboarder. While many skateboarders are also avid photographers and filmmakers—it's part of a personal aesthetic that the sport celebrates—Jordan differs in that he doesn't usually take the kind of action images typically seen in skateboarding magazines. On occasion, however, he likes to incorporate skateboarding into his work to reveal the buoyant exuberance of youth, as in this photo, titled "Bruno on the Bridge," which was shot outside of Naples, Italy, in 2004.

"I started taking pictures when I was a kid with a little camera I got as a present," says Jordan, "and my interest in doing that seemed to go right along with my interest in skateboarding." Happily, his dual passions have resulted in a wholly original perspective.

REVIVING THE TIMELESS PROCESS OF CREATING TINTYPES.

ROBB KENDRICK

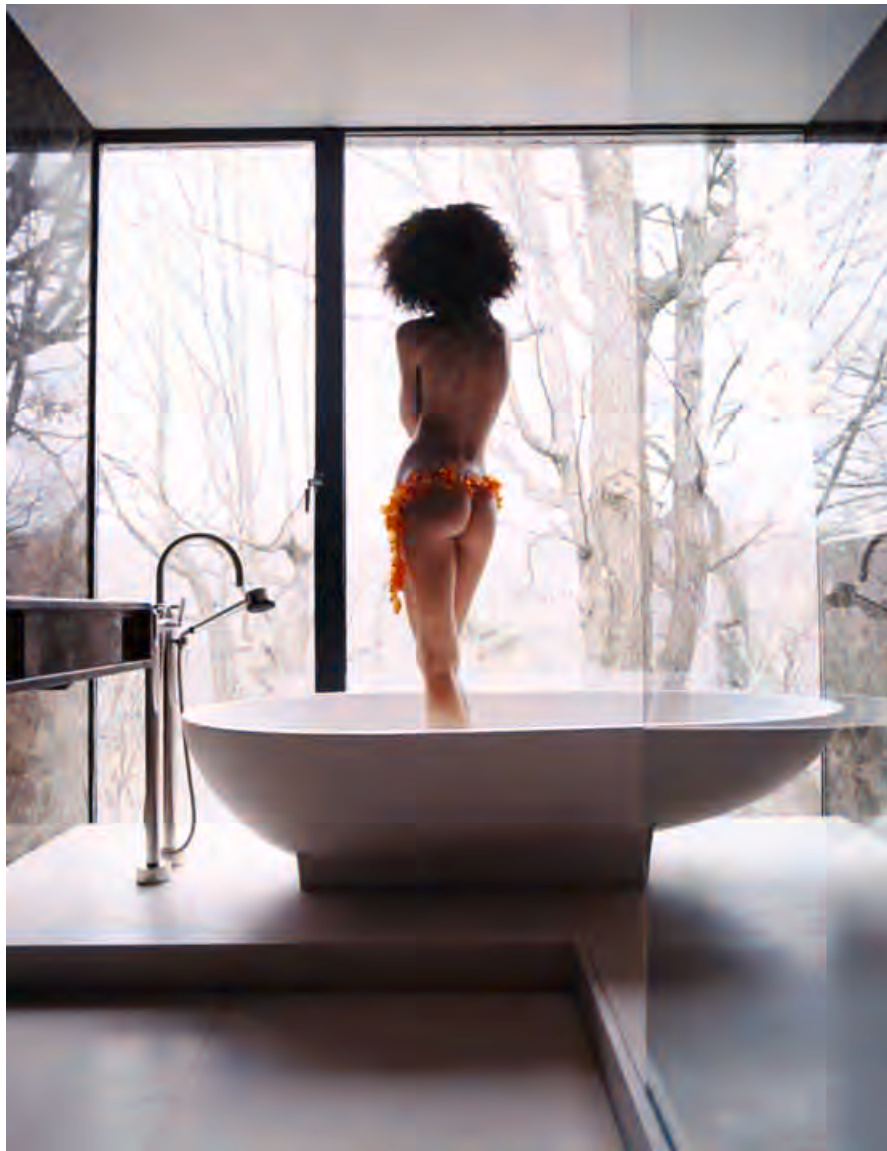
E X P O S U R E



Several years ago, as digital technology revolutionized photography, Texan Robb Kendrick began to grow disillusioned with the craft he loved. "I got into photography because I liked the hands-on darkroom process," says the Blanco, Texas–based pro. His solution was to embrace the antiquated technique of the tintype, in which a unique positive photograph is made on a blackened metal plate coated with light-sensitive emulsion. "They convey a timeless sense of beauty," says Kendrick, who has collected some 3,000 to 5,000 19th-century tintypes, as well as antique lenses. He also began to make his own tintypes, some of which were published in *National Geographic*. Recently he has been at work on a project commissioned by Frost Bank and *Texas Monthly* to make tintypes of cowboys working in far-flung corners of Texas.

"It was an appropriate technique to use for cowboys, who pride themselves on their old-fashioned commitment to hard, hands-on work," says Kendrick. He drove some 18,000 miles throughout the state, pulling behind him a trailer customized with darkroom equipment in which he could process his tintype plates. He made this image of cowboy Nick Auker on location at the 1 Bar Ranch. Kendrick has collected his images in a book, *Revealing Character: Robb Kendrick's Texas Tintypes*, and in a traveling exhibition.

Tech Notes: All of Kendrick's tintypes were made by existing light with a Wisner 8x10 view camera. He uses a variety of antique lenses, all made from 1852 through the 1890s. The process requires Kendrick to hand-coat blackened metal plates with collodion, a sticky compound that is sensitized in a lighttight box of silver nitrate for four to five minutes, placed in a holder, and taken to the camera. To make the image, Kendrick removes the lens cover and counts out exposure times (ranging from two seconds to two minutes).



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CAROLYN COLE

E X P O S U R E

DRAWING PERSPECTIVES ON A CARETAKER OF EXOTIC ANIMALS.

Spend 24 hours with an American woman and you'll see someone who is adventurous, creative, nurturing, traditional, glamorous, and very, very busy. That, at least, is the portrait that emerges from one of the season's most anticipated photo books, *A Day in the Life of the American Woman* (Bulfinch, \$35). On April 8, 2005, 50 of the world's top women photographers went out to capture the modern American female, from chefs and soldiers to surfers and cops. The results of their photographic efforts are as varied as the landscapes in the 50 states they covered.

Among those shooting for the project was Carolyn Cole, a Pulitzer Prize-winning photographer for the *Los Angeles Times* who is now based in New York City. Cole chose to spend the day photographing Pat Derby, a former Hollywood animal trainer who now cares for dam-

aged circus animals and exotic pets at her three private wildlife sanctuaries in northern California. Cole learned of Derby—who had founded the nonprofit Performing Animal Welfare Society (PAWS) back in 1984—when Cole was working for the *Sacramento Bee*. "But I'd never actually met her, and this

Tech Notes: Like most professional photojournalists, Cole now shoots digitally. Her camera: The 8.2-megapixel Canon EOS-1D Mark II, usually with a 17-35mm zoom lens. Shooting on an overcast morning at Derby's animal sanctuary in the California foothills southeast of Sacramento, Cole set the camera to ISO 200 and shot at 1/60 second at f/8. "Normally I would get much closer to my subjects, but Pat wanted me to keep some distance, and the elephants are so large you need to stand back just to get them in the frame," says Cole.

seemed like a good chance to do that," she says.

Among the animals in Derby's care is an elephant, named 71, seen in Cole's photograph here. Now weighing some 9,000 pounds, 71 has been raised since birth by Derby and her partner, Ed Stewart. "She's like our daughter, our little princess," says Derby in *American Woman*. "She is wonderful and smart. If she were a human child, she'd probably be at Stanford or Yale by now."

Cole says she found her subject inspiring on more than one level. "Pat is very busy, always raising funds and running this project, but she still gets involved in the day-to-day work of feeding and caring for the animals," says Cole. The photographer even spent the night sleeping with Derby and her elephants in a barn. "It was an amazing experience," she says. "You could hear them snoring."



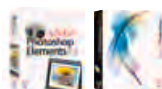
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Your Aussie photo adventure begins with a hot air balloon ride, procured by our Special Events Team, with once in a lifetime views as you float over the vibrant city of Melbourne at sunrise. As this cool cosmopolitan comes to life in the early morning light, freeze time with dynamic aerial shots when your balloon floats over Melbourne's lush array of parks and gardens. Practice your macro photography skills as you wander through the numerous parks and gardens in what is hailed as "one of the greenest cities in the world." At sunset, stroll along the south bank by the winding Yarra River or walk across the Princess Bridge for views that promise great late day images of Melbourne's diverse skyline. Capture the action of a team of kite surfers, arranged by our production team, as their colorful kites catch the ocean breeze propelling them through the waters of the Mornington Peninsula. With our professional mentors at your side, stop time with your camera when we take you to a spectacular cliff side at Flinders Golf Club to shoot paragliders taking off and swirling above the dramatic coastline and sea below.

As we navigate the Great Ocean Road, Australia's most breathtaking coastal drive, photograph and experience sweeping, awe-inspiring vistas including the striking natural wonder of the Twelve Apostles. Fill your frame with this series of 20 million year old limestone giants sculpted by the wind and waves and rising seas. Capture rare and matchless wildlife photos when our production team and mentors guide you through the Tower Hill Nature Reserve where free roaming kangaroos, emus, wallabies and koalas come within 2 feet! The photo ops are endless in this tropical reserve situated in the crater of a dormant volcano rich with wildlife, spectacular hikes and heart stirring views. Less than an hour from Melbourne, explore and photograph the world-renowned Yarra Valley Wine region's picturesque green and golden rolling hills strung with grape vines against the majestic Dandenong Ranges. Shoot the morning mist rising over the valley's 55 plus wineries as multicolored hot air balloons drift silently above dotting the orange sky.

Sydney, Australia's largest city, is a beautiful metropolis and gateway to the treasures of regional New South Wales. Home to the iconic Sydney Opera House, the city combines glamorous shopping and alfresco dining with historic sights and golden beaches all centered around a stunning natural harbor. It is bursting with photographic and sight-seeing opportunities.

Don't miss the exciting urban rhythm of Melbourne and Sydney, the contrasting landscapes of rainforest and coasts, the unique wildlife and the lush wine growing countryside of Victoria on this "photographers dream come true." Join American Photo and Nikon photographers Reed Hoffmann and Rob Van Petten on May 11-23, 2006 on this "most requested" photo workshop Down Under.

Workshop fee \$4495*

*includes workshop fee, roundtrip economy airfare from LAX – Melbourne-Sydney-LAX, hotel accommodations (based upon double occupancy), one welcome dinner, hot air balloon ride over the city of Melbourne, transportation to all shooting locations, daily lecture series, presentations, and group review sessions. Does not include gratuities, visa or airport tax.

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Vancouver, BC
July 28-30, 2006

In the western most corner of Canada lies the rich and varied region of British Columbia. Framed by rocky mountain peaks and surrounded by water on three sides, Vancouver is the largest city of the province, offering a bustling and dynamic metropolis amidst the spectacular natural backdrop of sparkling waters and impressive mountain ranges. This city will gain world-wide attention in 2010 when it hosts the Olympic Winter Games, but *American PHOTO* Magazine will be there first to experience the beautiful Canadian province of British Columbia. Along with our mentors, Nikon pro-photographers Mark Alberhasky and Wolfgang Kaehler, you will explore the rugged coastal scenery and breath in the salty ocean air while capturing some of Canada's most breathtaking views. Join *American PHOTO* in July 2006 for an unforgettable photography trek to Vancouver and British Columbia!

The city of Vancouver offers an endless array of photography opportunities, as the city lights and infrastructure meld into the surrounding waters of the Fraser River and Pacific Ocean, while standing boldly against the great peaks of the Coast Mountain Range.

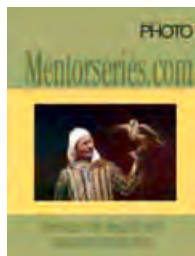
Vancouver Island offers one of the most diverse ecosystems in the world. While exploring the rainforests, marshes, meadows, beaches, mountains, oceans, rivers, and lakes, capture a range of breathtaking sights and spectacular natural landscapes. During a visit to one of these impressive locations, be sure to take advantage of the abundant wildlife made available through your lens. This region is known for its unique outdoor activities, which include whale watching, salmon and trout fishing, and skiing. Who knows what a day of exploring British Columbia may bring!

After exploring the unforgettable sights outside the city, it will be time to experience the city life of Vancouver. Home to an array of world-class art museums, concerts, and shows, magnificent gardens, natural forests, and evergreen-filled parklands, Vancouver was voted the "Best City in the Americas" by Condé Nast Traveler Magazine. Within the city limits, you will encounter more beautiful scenery and some of the friendliest people in the world. The climate in this part of Canada is ideal for cultivating cool-climate grapes and as a result, tasting-filled wine festivals and art festivals are held throughout the year in Vancouver, providing excellent opportunities to photograph the local culture while sipping the good life of Canada.

Whether you are a seasoned photographer or just starting out, *American PHOTO* Magazine has prepared an itinerary that is sure to please. With opportunities to practice portrait and landscape photography, and special access to a few local haunts. With Nikon photographers, Mark Alberhasky and Wolfgang Kaehler at your side, travel to the westernmost province of Canada, take in the brisk ocean air, and aim your sights on the natural splendors of British Columbia!

Workshop fee \$695*

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PHOTOSHOP

African wildlife, for all its threatened beauty, is one of the most overexposed photographic subjects on the planet. It is no mean feat to make pictures of lions, cheetahs, and chimps that elicit an "Oh, my." But the black-and-white wildlife images in **Nick Brandt's** *On This Earth: Photographs from East Africa* do that and more, with a dreamlike, elegiac beauty.

That quality has much to do with the sense of being physically close to Brandt's subjects, yet without fear. His serene creatures often fill the frame, but even when he shows them in context, as in this shot of a cheetah surveying the Kenyan plain, the images don't have

the telltale compression associated with a telephoto. In fact, Brandt shoots with a Pentax SMC 105mm f/2.4—the "normal" lens for his **Pentax 67II** 6x7cm SLR. "With a telephoto lens, the photographer is generally framing the animal against earth or scrub that has little poetry or beauty," says Brandt. "I want to see as much of the sky and landscape as possible."

In lieu of magnifying power, the photographer relies on camera-to-subject distance, adjusted on foot or by car. "I get as close as I can, inching my way forward, often to within a few feet of the animals," he says.

Though old-fashioned legwork and great patience

were key to Brandt's capture of the creatures in *On This Earth*, everything that followed was cutting edge. After scanning his Kodak T-Max 400 negatives, he worked on them in Photoshop, using a 9x12-inch Wacom pen tablet. He printed the results on Epson Stylus Photo 2200 and Stylus Pro 7600 inkjet printers.

But those are only tools, and Brandt, a former painter, came to photography as a way to express his passion for animals. "I could never figure out how to merge my love of them with my visual creativity," he says. "It was only when I visited East Africa that I realized the potential that was there." —RUSSELL HART



Editor's
Choice



**BEST
BUY**

TOP NEW TOOLS

From imaging software that handles RAW files like JPEGs to the most affordable full-frame D-SLR ever. **By Russell Hart and Jonathan Barkey**

1 Olympus EVOLT E-500 The original Olympus EVOLT E-300 was the first eight-megapixel D-SLR that could be had for less than \$1,000. The newest EVOLT also comes in well under that threshold, but, in contrast to the E300's unusual flat-topped body (the result of its sideways reflex system), the compact E-500 has a conventional pentamirror system along with the familiar hump. (Yet it's the lightest model in its class.) The E-500's Four Thirds-format CCD image sensor also retains the ability to remove dust with a supersonic shake but adds high-ISO noise reduction. We like the camera's sharper 2.5-inch LCD, which has an excellent graphical control panel and super-fast 14X zoom playback. We're also impressed with the camera's ability to fire off JPEGs continuously until its CF or xD-Picture card fills up. The E-500 is compatible with all Zuiko Digital Specific lenses, a line that now includes 14 optics from 16mm-equivalent fish-eye to 600mm supertelephoto. About \$800 (with 28-90mm-equivalent kit lens).

2 Konica Minolta Dimage X1 Rounded corners and a metal body that comes in satin silver or high-gloss red and black may lead you to think this new model is all style. But its sub-

stance is surprising, starting with a category-high eight megapixels of resolution. Like its X-series siblings, the new model uses periscopic, vertical optics to "fold" a 3X zoom into its 19.5-millimeters-thick body, so the lens doesn't ever protrude. It also focuses to less than four inches at the wide end without the need to set a special macro mode. But the most remarkable thing about the lens, and perhaps the camera itself, is that it has built-in image stabilization—not the CCD-shifting Anti-Shake (AS) technology found in KM's D-SLRs and A- and Z-series EVF cameras, but AS that moves lens elements sideways in response to camera movement. We were able to get sharp handheld pictures at camera-selected shutter speeds as slow as around 1/8 second—a good thing given that the X1's top equivalent-sensitivity is ISO 200, slow by the competitive standards of current digital compacts. The camera uses AS even in its movie mode (also making its first appearance in an X model), shooting VGA-quality video at 20fps, viewable on its impressive 2.5-inch LCD monitor. No, the X1 doesn't have an optical viewfinder. About \$400.

3 Canon EOS 5D (Best Buy) Given its price, it may seem a stretch to call this new digital SLR a best buy. But it is by far the least expensive model with a 35mm-sized image sensor—less than half the price, in fact,

of the only other current D-SLR with a full-frame sensor, Canon's own flagship EOS-1Ds

Mark II. The EOS 5D squeezes its 12.72-megapixel CMOS sensor into a body only slightly larger than its mid-level sibling, the EOS 20D. But unlike the 20D, the 5D produces the same field of view, with Canon EF lenses, as a 35mm film camera. We can testify, having worked extensively with the camera, that wide-angle shooting is a total pleasure—and one that's enhanced by the camera's huge viewfinder, which, unlike that on most D-SLRs, is also great for manual focusing. Other 5D features include a crisp 2.5-inch, 230,000-pixel color LCD screen, true spot metering, faster AF and longer bursts than the 20D, and a reorganized menu of image parameters. Look for a Field Test in the next issue. About \$3,200.

4 Apple Aperture Apple's iPhoto has been a great hit with amateurs and hobbyists. Now the company takes on bigger fish with Aperture, an integrated imaging tool designed specifically for professional photographers. Aperture's big leap forward is being able to handle RAW files from import to final output—no other software required. With it, you can catalog, organize, retouch, print, and even publish the RAW images without ever having to convert them to another format. Of course, Aperture's user interface is intuitive, flexible, and beautiful. But you'll need at least a 1.8 GHz Power Mac G5 to run it. Better still, check out the new G5 Quad (four-processor) workstations, which can drive two 30-inch Apple Cinema Displays simultaneously. About \$500.

5 Iomega Portable Hard Drive Slide this sleek, satin-metal device out of your shirt-pocket and you feel as if you should be opening it up and offering someone an extra-long cigarette.





6 Nikon D200 (Best Buy)

Three years after the introduction of its first “prosumer” D-SLR, the D100 (and with the entry-level D50 and D70s now filling out the lower end of its D series), Nikon has unveiled a successor even more attuned to professionals’ needs. Completely redesigned, the 10-megapixel D200 is really a smaller, lighter version of Nikon’s top-of-the-line, 12.2-megapixel D2X, with which it shares similar weather-sealed magnesium-alloy construction, a 2.5-inch color LCD, and 3D Color Matrix Metering II. Yet the D200 has a viewfinder that’s actually bigger than that of the D2X. And, unlike the latter, it can control multiple wireless Speedlights from its built-in flash, which the D2X lacks. The D200 also features a newly configured 11-area AF system, 5fps shooting speed, a burst depth of 37 JPEG or 22 RAW files, and a huge 1,800-shot battery life. About \$1,700.

7 Canon EF 24-105mm f/4L IS USM

This smart constant-aperture zoom trades a stop of speed, compared to Canon’s EF 24-70mm f/2.8L USM, for higher magnification and lighter weight—with no increase in size (it’s actually a little shorter) or price (well, it’s a tad more). The one-stop loss is more than offset by the 24-105mm’s incorporation of Canon’s image stabilization (IS), which allows you to shoot at shutter speeds up to three stops slower than you’d otherwise have to set, yet still get sharp results. In practical terms, this means the new lens can be used for handheld shooting in light levels two stops lower than possible with the 24-70mm—provided you don’t have to freeze subject movement. Just like the 24-70mm, the 24-105mm incorporates Super UD and aspheric elements (early-production flare problems have been resolved), but is said to focus faster. What’s more, because this new pro zoom is not an EF-S lens, fully covering the area of a 35mm frame, it is well-suited to use with the new Canon EOS 5D, which has a full-frame CMOS sensor. About \$1,250.

8 Wacom Intuos3 6x11 Pen Tablet

Wide-format computer monitors—models such as Apple’s still-stunning 23-inch Cinema Display,

which has an aspect ratio of 16:10—have become increasingly affordable, and popular, among photographers. Their screen shape accommodates the more rectangular mean of digital SLRs and leaves room on the sides for tool palettes. Wacom’s latest professional pen tablet departs from the line’s usual 3:4 aspect ratio, offering proportions even more wide-screen than the new monitors. At 6x11 inches, its pressure-sensitive area is much wider than in the 6x8-inch size favored by most tablet-using photographers. But like the latter it offers 5,080 lines per inch of resolution—plus Express Keys and a Touch Strip that can be operated with the hand that isn’t holding the pen. These new features can be programmed to perform frequently-used keystrokes and mouseclicks, reducing awkward back-and-forth between tablet and keyboard. About \$370.

9 Olympus SP-500 UZ This full-featured electronic viewfinder digicam manages to pack an ample six-megapixel sensor, 38-380mm equivalent (10X) zoom and large (2.5-inch) color LCD into its lightweight, diminutive body. Yet the SP-500 UZ costs significantly less than similar five-megapixel competitors (see *AP*, November/December 2005), despite its extra megapixel of resolution. The Ultra Zoom gives you 27 different shooting modes including full manual; three different metering patterns including spot; and the ability to shoot RAW files, which the competition lacks. The SP-500 takes xD-Picture card media and is powered by four AA batteries. The only features you’ll miss are 640x480 video (it only does 320x240) and image stabilization, but those would up the low price. About \$380.



its aluminum case contains a 2.5-inch, 4200rpm hard drive that can hold staggering quantities of data—about 15,000 RAW files from a six-megapixel D-SLR on the 100GB version, for example. The Portable Hard Drive weighs less than four ounces and is powered through its Hi-Speed USB cable. It comes with Iomega’s Automatic Backup Pro software and is available in 40GB, 60GB, 80GB, and 100GB sizes. From \$120 to \$300, depending on capacity.

Snapshot Luxury The original Epson PictureMate made gorgeous 4x6-inch prints, its six-color pigment ink system also delivering much longer archival life than competing dye-sub “snapshot” printers. But its operation left something to be desired, namely a viewing screen. To print directly from memory cards, you first had to make proof sheets to see what pictures a card contained, then use the sheets’ frame numbers to select pictures to print. That, along with the time it actually took the machine to make a print—over two minutes in our experience—made the task laborious.

The **Epson PictureMate Deluxe Viewer Edition** (about \$250) has a beautiful 2½-inch, high-resolution color LCD to help you choose pictures. And with per-print times as short as 75 seconds—our results varied—it makes a 4x6 much faster than the original PictureMate. We like the wider range of image-editing adjustments, and to be able to send pictures to the printer wirelessly (with a Bluetooth adapter). The new PictureMate can still be attached to a computer—but now that there’s a rechargeable battery available for it, we’re taking it out. —R.H.





**INNOVATIONS
2006**

A holiday grab bag of inventive photo products.
By Russell Hart and Jonathan Barkey

CHIC OF THE NEW

1 Nikon Coolpix P1 This stylish shirt-pocket point-and-shoot looks a lot like other Nikon Coolpix models. But inside is something unique to an eight-megapixel compact: built-in WiFi capability that allows you to transmit photographs wirelessly to your computer or to a printer equipped with a wireless adapter—even as you shoot. Images are immediately displayed or printed for all to see and share. (Talk about a party camera.) The Coolpix P1 comes fully loaded, with a 3X zoom (36-126mm equivalent), a 2.5-inch LCD, and aperture-priority AE in addition to the usual program modes. Of its 16 scene modes, 11 are user-adjustable. Compatible with both 802.11b and the faster 802.11g wireless protocols, the camera comes with software for easy setup of a wireless connection to your computer. About \$550.

2 nik Sharpener Pro 2.0 This next-generation plug-in from nik multimedia gives you much more precise and powerful control over the sharpening of digital images than do general-purpose photo programs. The new version handles 16-bit files—essential for preserving the quality of a D-SLR's RAW mode—and allows you to sharpen specific areas within an image selectively, using a range of tools and brushes. You can even apply different sharpening settings to selected areas. It also features two different modes for previewing your results, as well as a new filter for images converted from RAW, which require more pre-sharpening than camera-sharpened JPEGs. The software works within Photoshop as well as imaging applications from Corel, Microsoft, and Ulead. It comes in two editions, Inkjet (about \$170) and Complete (\$330), which adds settings for photolab printers and halftone reproduction.

3 Media Street eMotion Digital Media Player The Swiss Army Knife of digital media players, this clever device isn't just a pretty picture frame—though you can get acces-

sory magnetic face plates to match your decor. Its seven-inch, 16:9-format screen displays digital images and video from just about any source. A card slot takes SD, MMC, and Memory Stick; a pop-out door on the back accepts CDs and DVDs of all descriptions; and USB 2.0 and video/audio-in ports handle the rest, whether card readers, hard drives, or digital cameras. In addition to JPEGs, the eMotion plays DivX and MPEG video, and, yes, even MP3 and WMA music files. It stands up on a desk in either portrait or landscape mode, though you can rotate images with a button push; menu and control buttons run along the top and side. A lithium-ion battery lets you take along the two-pound player when you can't plug in, providing about 2½ hours of operation—enough to show someone your portfolio or to watch a movie by filmmakers other than Coppola and Cameron. For longer films a DC car adapter is included, and an accessory carrying case doubles as a headrest mount for car viewing. About \$350.

4 Mitsubishi Pocket Projector An alternative to the roughly carousel-sized LCD projectors many photographers use for PowerPoint presentations of their work, this new LED-based model is unbelievably small—about the size of a box of baking soda—and light, less than a pound versus the four or five pounds of the *most* portable LCD models. At about 400 lumens it doesn't have the brightness of LCD models, being optimized for a projected image with a 40- to 50-inch diagonal. Thanks to its wide-angle lens, though, you can get to that size at a projector-to-screen distance of around a yard—an asset in small spaces. And you don't even have to plug in the Pocket Projector if you've installed a battery pack, which powers it for about 2½ hours on a single charge. (Lamp life is 10,000 hours.) As with entry-level LCD models, native resolution is SVGA (600x800 pixels). That's ample for a smaller image area,

but the unit can automatically res up to XGA (768x1,024 pixels). It even comes in a version with an SD card slot, the Pocket Projector SD, for direct viewing of JPEGs or PDFs on a memory card. Most obviously a tool for showing your portfolio, the Pocket Projector might bring back the family slide show. About \$800.



Faster Prints at Home The remaining deterrent to printing digital photographs at home is not image quality (now very good, even on inexpensive printers) or difficulty (new models simplify the task), but the time involved—not so much in navigating the computer interface but in waiting for your printer to finish putting ink to paper. The **HP Photosmart 8250** (about \$200) is an admirable effort to pass that final hurdle. Even dedicated “snapshot” printers such as the excellent Epson PictureMate Deluxe Viewer Edition (see page 90) take well over a minute, and sometimes closer to two, to spit out one 4x6. By contrast, the letter-size Photosmart 8250—redesigned with six ink-saving cartridges and a separate, unburdened printhead—can make 4x6 prints in under 30 seconds on HP's fast-drying Advanced Photo Paper. With the printer set to fast draft mode, that time approaches the 14 seconds claimed by HP. An 8x10 made the same way comes in at under a minute, versus several minutes for other, comparable letter-size models. Though image quality on the new paper isn't as good, side-by-side, as on HP's own Premium Plus, the latter isn't smudgeproof. The results should be fine, though, for most family pictures, or even uncritical proofs. Slots for virtually all memory card formats and a 2.5-inch color viewing screen let you print without your computer.





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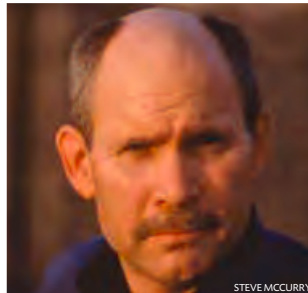
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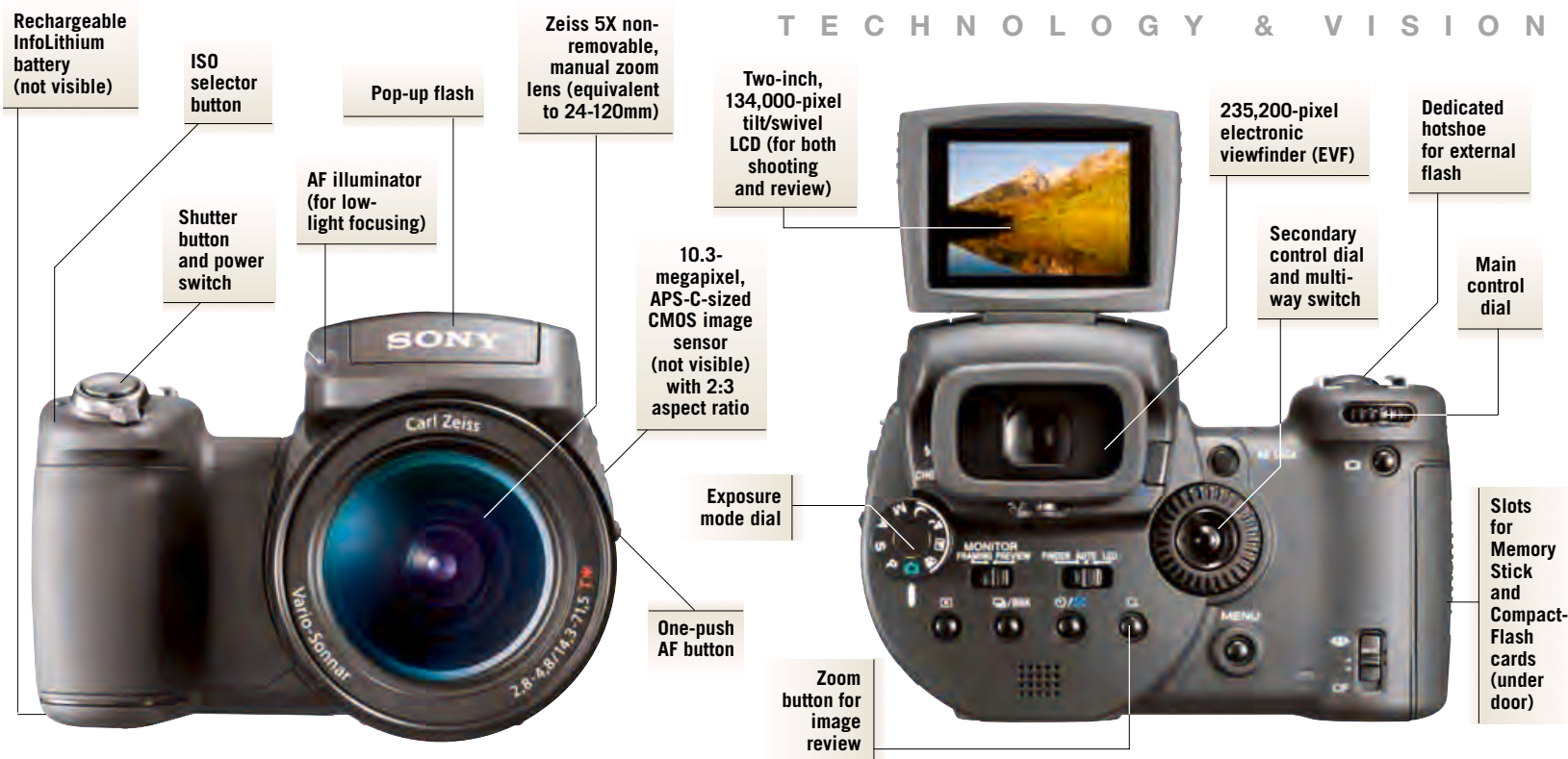
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SONY CYBER-SHOT DSC-R1

This 10-megapixel model combines the convenience of an electronic viewfinder camera with the image quality of a D-SLR. **By Steve Pollock**

The most remarkable thing about the Sony Cyber-shot DSC-R1 is not what it does, but how it does it. Yes, this is the first consumer-level, non-SLR digital camera to offer 10 megapixels of resolution and an equivalent-speed range of up to ISO 3200. And both of these numbers are significant upgrades from the eight megapixels (or less) and ISO 800/1600 (or lower) of competing EVF models. Yet the real breakthrough is deep inside the DSC-R1: an image sensor that's the same size as the APS-C-sized chip used in many, if not most, digital SLRs. This is the first time such a large sensor has been used in an electronic viewfinder (EVF) camera.

This innovation involved more than just dropping a new chip into an existing camera design.

At 21.5x14.4 millimeters, the R1's CMOS sensor has over five times the area of the 8.8x6.6-millimeter CCD used not just by Sony's current top Cyber-shot, the DSC-F828, but also by the latter's eight-megapixel competitors. (In fact, Sony makes the chip for most of these models.) This required a slightly bigger camera body, and, more significantly, a zoom lens with longer focal lengths to produce comparable

angles of view. (To keep the lens compact, Sony chose to limit the long end of its focal-length range.) But the payoff is huge: A larger sensor with bigger pixels creates images with lower noise at a given ISO, all else being equal. This in turn sharpens detail and smooths gradations of tone.

Images from our preproduction Cyber-shot DSC-R1 had very well-contained noise up to ISO 800. At ISO 1600 noise was perfectly acceptable—less toothy, certainly, than the grain of an ISO 1600 color negative film. We got very “grainy” results at ISO 3200. But even the latter is relative: When we compared the Sony R1's pictures with those from a current eight-megapixel EVF model that uses the standard 8.8x6.6-millimeter CCD sensor, the new camera provided approximately two stops of additional usable sensitivity. The noise level of the DSC-R1 at ISO 400, for example, was comparable to the noise of the eight-megapixel EVF at ISO 100, while the R1's ISO 3200 was comparable to the eight-megapixel camera's ISO 800. In practice, this means you can shoot handheld in much lower light levels without an

EVF camera's usual trade-off in image quality.

Our photographs from the DSC-R1 were decidedly sharper and smoother in tone than those from any other EVF we've tested, largely because there was less noise to obscure fine detail. This means you can make much bigger prints without an attendant loss of quality. Indeed, the R1's images looked like they were from a good D-SLR.

The Cyber-shot DSC-R1 also shares the 35mm-style 2:3 aspect ratio of digital SLRs, as opposed to the less rectangular 3:4 image shape of most digital point-and-shoots. But unlike a D-SLR—and like a digital point-and-shoot—its bright, two-inch, 134,000-pixel tilt-and-swivel LCD provides a “live” image that can be used for composition and shooting. The LCD monitor is located on top of the camera, hinged at the camera back. That arrangement is perfect for low-angle compositions; for high angles you have to tilt the

Sony Cyber-shot DSC-R1

PROS: Outstanding image quality for an EVF-style camera, with low noise and wide dynamic range; equivalent-speed settings up to ISO 3200; exceptional wide-angle capability,

equivalent to 24mm with a 35mm camera; excellent ergonomics
CONS: Limited telephoto power compared to high-end EVF models; no video capability; costs as much as many entry-

level digital SLRs
BOTTOM LINE: The first digital camera to successfully bridge the gap between EVF and SLR categories, it represents an image-quality breakthrough

screen way down, which can be awkward. You flip the screen straight up for arm's-length, digital compact-style composition, though that doesn't make for shooting as steady as having your eye to the finder. Fortunately, the camera's 235,200-pixel eye-level EVF is uncommonly clear.

One of the best things about the DSC-R1 is its fast-focusing 5X Zeiss zoom, the equivalent of 24-120mm f/2.8-4.8 on a 35mm camera. Many EVF models offer more telephoto power, but only one other (the eight-megapixel Nikon Coolpix 8400, tested in our July/August issue) goes this wide without the need for supplementary lens attachments. (As with the Nikon, you can multiply your maximum focal length with an accessory teleconverter.) The R1's lens also affords far more precise control over focus and focal length than is possible with most other EVF cameras, with a large, knurled zoom ring and a second ring for manual focusing.

The DSC-R1 is fast in other ways too. It turns on almost instantly, and shutter response is excellent, with very little delay between shots and near-silent operation. The camera body is similar in shape to a 6x4.5cm film SLR, only smaller; an oversized handgrip makes for steady holding. On top of the grip are a large, smooth-acting shutter button and a dedicated hotshoe for external flash units. All operating controls are clearly labeled and well differentiated by size and shape. In fact, after the initial setup, we seldom had to delve into menus when shooting.

Given that Sony codeveloped the first optical image stabilization (IS) with Canon, we wonder why IS isn't built into the R1. The thinking, probably, was that it wasn't needed because the lens doesn't zoom to the supertele focal lengths at which camera shake can cause the most image blur. But lots of serious photographers like to shoot handheld in low existing light, and this can mean using slow shutter speeds even at wide-angle focal lengths. While the lack of IS is mitigated by the R1's more usable high ISO settings, we'd like to have optical IS the next time around.

On the other hand, the DSC-R1 has a feature Sony calls the Advanced Gradation Control System (AGCS) that seems almost unnecessary, given the camera's inherent ability to capture a wider range of subject brightness than other EVF models can. AGCS is, in effect, an auto-contrast adjustment designed to preserve detail in both shadow and highlight areas. Even without the system turned on, our R1 photographs of backlit plants on a window sill had detail in every area. AGCS seemed to make little difference in this situation, in which most EVF cameras could not have maintained a full range of detail anyway.

Again, the Cyber-shot DSC-R1's larger sensor helps it beat those models, since bigger pixels capture light more efficiently. We've always maintained that supersizing, while it might be bad for the waistline, is a good idea with digicam sensors, solving lots of image capture problems. The Sony Cyber-shot DSC-R1 is proof of that. ■



Sony Cyber-shot
DSC-R1 "grain"
at ISO 1600
(100 percent)



Canon EOS Digital
Rebel XT "grain"
at ISO 1600
(100 percent)

EVF vs. D-SLR Sony's decision to build an EVF camera with a 10-megapixel APS-C-sized sensor is a clear challenge to the digital SLR. In that spirit we undertook an apples-to-apples comparison of the **Sony Cyber-shot DSC-R1** and its closest true D-SLR competitor, the eight-megapixel **Canon EOS Digital Rebel XT**. (The 10-megapixel Nikon D200 has since arrived—see Editor's Choice, page 32—but it is really a different class of D-SLR.)

Although both the Sony and the Canon have CMOS sensors with similar dimensions and pixel counts, they are surprisingly different in most other ways. The Digital Rebel XT is pint-sized and featherweight compared to the large, hefty R1—exactly contrary to expectation. With its good-sized handgrip and large, smooth shutter release, the well-constructed Sony actually felt better to us than did the XT, which is easy on the neck but tends to cramp big fingers.

The viewfinders of the two contenders are worlds apart, however. The Sony's electronic viewfinder (EVF) is an excellent specimen of its kind, and slightly bigger than the Canon's optical viewfinder—but it's no match for the latter's physical immediacy and clarity. It produced a perfect image when lighting contrast was moderate, but looked harsh in midday sun.

On the other hand, the Sony's jumbo-size external LCD screen is about twice as big as the XT's, and easily visible even in bright daylight. Being "live," it can be used for shooting as well as image review, while the Canon's screen is strictly for the latter. The Sony LCD's tilt and swivel permits all kinds of shooting angles not possible with the XT, waist level being our favorite. The R1 can also switch automatically from the LCD to the EVF as you bring the camera to your eye.

We judged the R1's shutter response to be the fastest of any EVF model we've ever used. But the camera is really capable of only one "decisive moment" at a time, since there's about a one-second delay between shots that makes the screen go blank. (Yes, we know

only one moment can be decisive.) Of course, viewing through the Canon's optical finder is uninterrupted, except for the instant when the mirror is up.

In continuous mode, the Sony can shoot a three-frame burst in one second, but again, you can't see the action in progress. In contrast, the XT pops off frame after frame with precise timing and no hesitation between shots. Its JPEG burst rate—about a dozen continuous frames at 3fps—simply smoked the Sony's.

Yet the R1's AF system is the fastest we've seen in any non-SLR digicam to date, though the XT is faster still. The Sony has a decent AF tracking mode, too, limited only by the camera's hesitation between frames. Manual focus with the Sony is quite usable—and actually makes the camera faster by eliminating AF lag.

So what about image quality? We made comparison shots at five different focal lengths from 28mm to 120mm (35mm equivalents). The Sony was slightly sharper than the Rebel XT overall, whether the latter was equipped with its inexpensive EF-S 18-55mm f/3.5-5.6 II kit lens or the better-corrected EF-S 17-85mm f/4-5.6 IS. (The two Canon optics closely matched each other at f/11, but the 17-85mm performed better wide open.) The R1's built-in zoom has a wider maximum aperture (f/2.8-4.8) than either Canon lens. And although the 17-85mm's 35mm-equivalent focal-length range of 27-136mm is a closer match to the 24-120mm of the Sony's built-in zoom, it raises the price of the Rebel XT/lens combination to about \$1,300, vs. \$1,000 for the Sony.

Images from the Sony were just slightly grainier than those from the Canon at ISO 160 to 400, more visibly so at 800. The difference was most noticeable at ISO 1600. At ISO 3200 the R1 was very noisy, whereas the Canon images were still usable.

So does the new Cyber-shot really take the place of an entry-level digital SLR? Not exactly. It's neither as fast nor as flexible as a true D-SLR. But it does move the EVF bar way higher. —JONATHAN BARKEY



Sony Cyber-shot
DSC-R1 sharp-
ness at f/11
(100 percent)



Canon EOS Digital
Rebel XT sharp-
ness at f/11 (with kit
lens, 100 percent)

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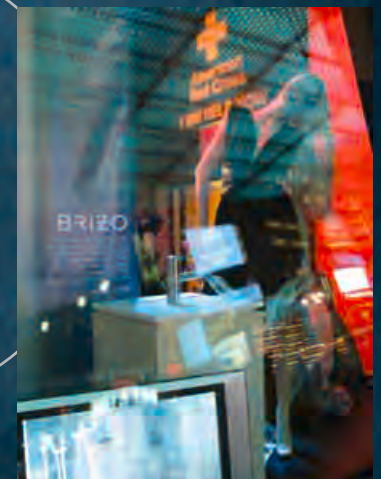
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The second annual StyleLounge, built on the success of the 2004 program, brought the Spring 2005 Fashion Shows to a dramatic new level. Through three days packed with fashion shows, parties, press events, consumer promotions, vehicle interaction and incredibly creative brand activations, StyleLounge made its mark on Manhattan and well beyond. Shows were packed with fashion editors, fashionistas, tastemakers, and other high profile guests such as Patricia Field, Angie Everheart, and Lizzie Grubman.

During the David Rodriguez and Harmon shows the catwalk came to the sidewalk when the runway was extended six feet out onto the sidewalk in the heart of Times Square - giving thousands of pedestrians a taste of the fashion elite.

The all new Mercury Milan was on hand to give visitors to Times Square a chance to transform themselves into New York City fashionistas. Milan provided three days of complimentary makeup and hair consultations, touch ups, and shoe shines.

KODAK's new EASYSHARE V550 and V530 cameras made picture perfect debuts as models from the Sweettooth by Chelsea Handbags with AG Adriano Goldschmied Jeans show walked the runway snapping photos of the fashionable audience.

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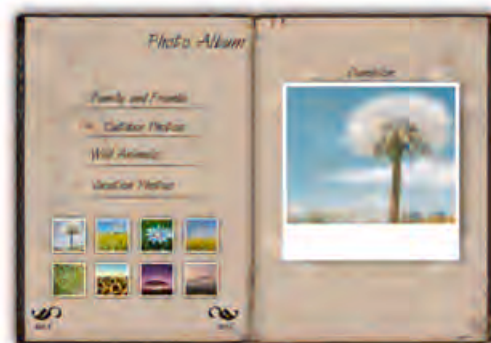
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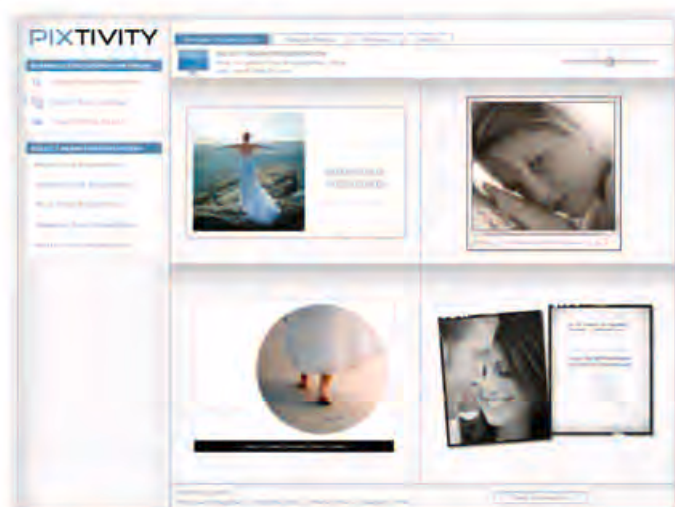
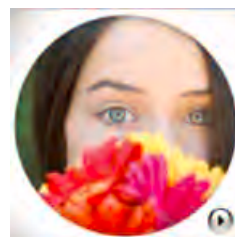
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New models from Fujifilm and Panasonic offer more megapixels than ever in the long-zooming EVF category. By Steve Pollock

DUELING DIGICAMS

Digital cameras with built-in long-range zooms and electronic viewfinders are popular with amateur photographers because they offer most of the optical flexibility of a D-SLR in a less expensive, easier-to-use package. But these EVF cameras generally have *not* featured the latest, highest-resolution sensors found in digital SLRs and even compacts. That distinction is now history. Starting with the Nikon Coolpix 8800 (see Shootout, *AP* July/August 2005), there are now several EVF cameras on the market that offer an optical zoom range of 10X or more and resolution of eight megapixels or higher.

Two new members of this exclusive club are the Fujifilm FinePix S9000 and the Panasonic Lumix DMC-FZ30. The S9000 is the first camera in the category with a nine-megapixel image sensor, while the FZ30 employs an eight-megapixel CCD similar to those used in most other such models. Their zoom ranges are 10.7X and 12X, respectively, with the FinePix offering a wider angle of view and the Lumix more telephoto power. The two models differ in many ways, but they offer the same promise: to combine the versatility and convenience of the digital "superzoom" category with a higher level of performance.

FUJIFILM FINEPIX S9000

Fujifilm Finepix S9000 Fuji has been making long-zoom electronic-viewfinder cameras for more than five years (an eternity in digital time), starting with a model that had a 6X zoom range and a 2.4-megapixel proprietary Super CCD image sensor. By comparison, the FinePix S9000 has a 10.7X zoom and a fifth-generation, nine-megapixel Super CCD. That's the highest resolution of any EVF camera except the new Sony Cyber-shot DSC-R1 (see page 38), a far more expensive model.

It's no secret that image noise has been rising along with the pixel count of the physically small image sensors used in point-and-shoot and EVF cameras. This is especially true at ISO 400 or higher. To deal with that, the S9000 employs a proprietary image processor that separates noise from actual image information. In our tests, the system worked as claimed. Compared with a conventional eight-megapixel camera, the S9000 produced far less image noise at each ISO-equivalent



Pros: 10.7X optical zoom with true wide-angle 28mm and powerful 300mm tele settings; image noise lower than most EVF cameras at ISO 80 to 400, moderate up to ISO 1600; image storage on xD, CF, and Microdrive; precise manual zooming

Cons: Images not as sharp as some eight-megapixel EVF competitors at 300mm telephoto setting; no image stabilization; no rechargeable batteries or charger supplied with camera

Bottom Line: Exceptionally low noise and true wide-angle capability make it a good choice for available-light photography

SPECS • Nine-million-pixel (effective) Super CCD HR sensor • 10.7X, 28-300mm (equivalent) f/2.8-4.9 Fujinon optical zoom • 1.8-inch, 118,000-pixel tilting LCD monitor • 235,000-pixel electronic viewfinder • ISO 80-1600 plus auto • Six white balance presets plus auto WB, two custom WB settings • Two levels of JPEG compression, plus RAW • Three levels of color saturation, sharpness, contrast • Two color-effect modes (chrome, black-and-white) • AE compensation up to ± 2 EV, in thirds of stops • Flash exposure compensation up to $\pm 2/3$ EV, in thirds of stops • Built-in pop-up strobe, hotshoe for accessory flash • Multisegment, center-weighted, spot metering • Program, aperture- and shutter-priority AE, manual exposure, plus five scene modes • Autoexposure bracketing • Shutter speeds from 1/4,000 to 30 seconds • Movie mode 30fps at 640x480 pixels, with sound • Image storage on xD, CF, or Microdrive • About \$700 •

PANASONIC LUMIX DMC-FZ30

Panasonic Lumix DMC-FZ30 The Panasonic Lumix DMC-FZ30 is a good indication of how quickly things are changing in the EVF digi-cam field. Introduced just a year after its predecessor, the excellent DMC-FZ20, this new camera offers a wide range of improvements—including a 60 percent increase in image resolution, from five to eight megapixels. That's hardly surprising, because eight megapixels has become the de facto standard for high-end digital cameras of all types (at least this year).

The Lumix DMC-FZ30 is physically larger than its predecessor, mainly because of a bigger, more comfortable handgrip. Although the 12X, 35-420mm (equivalent) optical zoom range is essentially unchanged, the actual focal lengths employed by the lens are longer at each equivalent setting—a requirement of the camera's physically



Pros: Sharp, detailed images; optical IS; 12X optical zoom with very powerful 420mm-equivalent telephoto setting; precise manual zooming; excellent balance because lens length remains constant when zooming

Cons: Image noise noticeable at ISO 200, prominent at ISO 400; limited wide-angle capability without conversion lens; some loss of highlight detail with subjects in contrasty light

Bottom Line: Crisp image detail and all the magnification you could want make it a good choice for telephoto sports and wildlife shooting

SPECS • Eight-million-pixel (effective) CCD sensor • 12X, 35-420mm (equivalent) f/2.8-3.7 Leica DC Vario-Elmarit optical zoom • Mega Optical Image Stabilization • Two-inch, 235,000-pixel tilt/swivel LCD monitor • 235,000-pixel electronic viewfinder • ISO 80-400 plus auto • Four white balance presets plus auto WB, two custom WB settings • Two levels of JPEG compression, plus RAW and TIFF • Three levels of color saturation, sharpness, contrast, noise reduction • Four color-effect modes (cool, warm, black-and-white, sepia) • AE and flash-exposure compensation up to ± 2 EV, in thirds of stops • AE bracketing • Built-in pop-up strobe, hotshoe for accessory flash • Multisegment, center-weighted, spot metering • Program, aperture- and shutter-priority AE, and manual exposure, plus 14 scene modes • Shutter speeds from 1/1,000 to 60 seconds • Movie mode 30fps at 640x480 pixels, with sound • Image storage on SD cards • About \$700 •

FUJIFILM FINEPIX S9000

setting. Depending on the subject, ISO 400 images from the S9000 were about as “clean” as ISO 100 or 200 pictures from the competitor. At ISO 80 or 100, the lack of noise gives images from the S9000 a particularly smooth tonality.

At the other end of the sensitivity scale, the S9000 produces somewhat noisy but still acceptable images at ISO 800 and even (in a pinch) at ISO 1600—speeds not even offered by most EVF cameras. These high ISOs are set by the S9000’s “Natural Light” scene mode, which permits low-light shooting without flash. The results are a lot less harsh than what you’d get with the pop-up strobe or a camera-mounted accessory flash.

The same technology is used by the S9000’s “Anti-Blur” mode, which, despite its name, does not incorporate image stabilization. Anti-Blur simply employs high ISO settings to allow higher shutter speeds in a given light level; these in turn minimize camera shake. This approach works well in reasonably bright light and also has the advantage of freezing subject movement more effectively. Still, a true image stabilization system is beneficial in a high-end camera with a 300mm-equivalent telephoto zoom.

The combination of a high megapixel count and low noise should yield exceptional image detail. In our experience, the S9000 did not fully deliver on this count. At wide-angle, normal, and short-telephoto zoom settings, we found that S9000 images were about as sharp as those of

the eight-megapixel control camera. But at the 300mm telephoto setting the S9000 images displayed noticeably less detail than those from the other camera. (Both cameras were set to ISO 100 and mounted on sturdy tripods, so vibration was not a factor.) Perhaps there was a subtle flaw in the lens or focusing system of our early-production FinePix S9000.

In every other way the camera’s 10.7X zoom is exemplary. It offers an almost ideal range, from true 28mm wide-angle to 300mm telephoto. Whether we were shooting cityscapes or crowded apartment interiors, the extra wide-angle coverage (compared to the more common 35mm-equivalent starting focal length) was a huge plus. On our journeys around Manhattan, 300mm proved to be all the telephoto power we needed. A large manual zoom ring let us choose focal lengths more quickly and precisely than the usual electronic zoom switch.

The 235,000-pixel electronic viewfinder is noticeably brighter and sharper than in some previous models. It still has a perceptible, but not obtrusive, lined pattern. While the external 1.8-inch LCD monitor contains a relatively skimpy 118,000 pixels, it does not appear to lack detail. A hinged arm at the bottom of the monitor enables it to face up or (somewhat) down, for low- and high-angle photography.

Although the S9000 can shoot in RAW mode, we found it more practical to use the “fine”

JPEG mode. The RAW mode can only be selected from an inconveniently deep menu; it would make more sense to be able to access it with the same button used to select other image parameters. What’s more, each RAW file takes about six seconds to be saved to the memory card, and you can’t take another picture until this process is completed. By contrast, JPEG images are saved almost instantly, more in keeping with a camera that starts up quickly and otherwise has almost no delay between pictures. In terms of image storage you can have it either way, though, thanks to a card slot that takes CompactFlash and Microdrives (both available in huge capacities) in addition to one for xD-Picture cards.

The FinePix S9000 is by far the most ambitious “prosumer” digital camera to come from Fujifilm. It handles well and offers almost every advanced feature that you would expect in a non-SLR camera.



PANASONIC LUMIX DMC-FZ30

larger sensor. This could have led to an increase in lens girth and length, but the FZ30’s designers allowed the maximum aperture to vary with focal length from f/2.8 to f/3.7, rather than staying at f/2.8 at all focal lengths, as with the FZ20. This small trade-off is more than offset by the fact that the new lens has completely internal zooming and focusing. Because the lens does not vary in length as it zooms or focuses, the camera remains well balanced however you use it. Another bonus is that the new zoom has a manually operated zooming ring, which is far more precise than the previous (and more common) electronic zoom lever.

Panasonic has also improved the electronic viewfinder, a perennial weakness in this class of cameras. EVF resolution has been increased from 114,000 pixels to 235,000 pixels. The result is a more natural, less “video” look. There’s still a visible pattern to the EVF image, but it’s not intrusive. When you switch the lens to manual focus, the center of the EVF (or of the external LCD monitor) is magnified to enhance focusing accuracy. We seldom had to use this feature because the autofocus system works quickly, with a minimum of “hunting” except in very low light.

The LCD monitor measures two inches diagonally, the same size as the FZ20’s, but its resolu-

tion has been increased from 130,000 to 235,000 pixels. Again, this gives a smoother, more “photographic” appearance to its picture. There’s now a hinge at the bottom of the LCD, so you can pivot the display down for high- or low-angle photography. This design doesn’t offer the range of movement provided by tilt/swivel displays that are hinged at the side, but it’s a whole lot better than having the LCD fixed on the back of the camera.

The FZ30 starts up quickly and has a minimal time lag from shot to shot. The exception to this is if you choose to shoot pictures in RAW or TIFF format rather than JPEG. The “writing” of these large image files takes about eight and 10 seconds, respectively, during which time the camera is frozen. No such delay occurs with JPEG images; fortunately, the higher-quality, lower-compression JPEG setting usually gave us very good results. It’s a bonus, too, that JPEG images require a lot less changing of the FZ30’s memory cards. A one-gig SD card holds about 250 high-quality JPEGs, but only about 55 RAW or 40 TIFF images.

Critical users may notice a slight loss of high-light detail in JPEG images of very contrasty scenes. This is common with both EVF and point-and-shoot digital cameras, and can be minimized by judicious tweaking of the AE compensation control. The only other image

drawback of the FZ30 is noticeable noise at ISO 200 and (particularly) at ISO 400. As mentioned, this is an inherent problem with the relatively small sensors used in eight-megapixel cameras of this category. To take full advantage of the detail captured by the FZ30’s excellent zoom lens, you should limit speed to ISO 80 or 100. Thanks to the FZ30’s effective image stabilization, these low ISO settings are often practical, even for telephoto shooting.

Again, the DSC-FZ30 shows how quickly photographic technology can progress in such a fiercely competitive camera category. Panasonic’s top-of-the-line model is a solid choice for the serious photographer who wants high resolution and a high-quality zoom with an all-purpose range, not to mention a full set of features. ■





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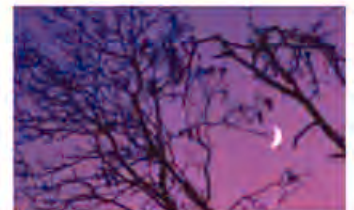
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In the wide world of digital photography, there's a place for both file formats. Which one is right for you? **By Michael Reichmann**

JPEG VS. RAW

This detail from a JPEG exhibits compression artifacts, which visibly degrade fine image details.

This detail from a RAW image contains all the original picture details captured by the camera.



JONATHAN BARKER (3)

If you own a digital SLR, you already know that your camera is capable of recording both JPEG and RAW file formats. You might assume that choosing one format over the other is simply a trade-off between convenience and quality. It isn't quite that simple. True, JPEGs take up less space on a memory card and are ready to use straight from your camera, but they sacrifice image quality and processing flexibility to achieve these advantages. RAW files contain significantly more picture information than JPEGs but demand much greater storage capacity, special processing software, and extra work on the computer. While some of the advantages of your camera's RAW format seem obvious, others are less so. Choosing the right format is largely a matter of what you intend to do with your pictures. Either of them may be the right format for the job, but you need enough information to make the right decision.

What's the Difference?

It helps to compare how a camera captures and stores JPEG and RAW files. The first thing to under-

stand is that your D-SLR actually "sees" in black and white, since the millions of pixels on its imaging sensor measure only brightness, not hue. Color data is derived indirectly, from a checkerboard of minute red, green, and blue filters that covers the surface of the chip—one color per pixel. This mosaic-like filter layer is known as a Bayer Pattern array. When you take a picture, the camera immediately stores the original black-and-white brightness readings in its temporary memory buffer—as a RAW image file. If you're shooting in RAW mode, that file immediately gets sent to your memory card without alteration. To actually do anything with it later, though, you'll need special processing software on your computer. But in JPEG mode, the camera does the processing itself, immediately, based on the image settings you chose from its on-screen menus or external controls. It combines the monochrome RAW data with the Bayer Pattern color information (stored in the form of a pixel-by-pixel color "map" in the RAW file's metadata); applies a tone curve; adjusts white balance and adds sharpening; and finally writes the ready-to-use, full-color JPEG to your memory card. It does all this, of course, in milliseconds.

The chief virtue of that JPEG image is that it's written in a universal file format readable by

virtually any imaging program. Also key is that JPEGs are compressed—their data is saved by grouping similar pixels together rather than treating each one individually—which enables you to fit lots more shots on your memory card. And because the files are smaller, the camera can shoot more of them, more quickly. The JPEG format also lets you e-mail or wirelessly transmit them with ease, a necessity for many news photographers. The problem with JPEG compression is that it's lossy, meaning that it throws out a certain amount of picture information (similar but not always identical pixels) in order to reduce file size. At the highest quality settings, JPEGs can be very smooth and sharp. But as you dial down your D-SLR's image quality, and thereby increase compression, "jaggy" artifacts begin to obscure fine image details. (See illustration above.) And as mentioned before, a JPEG has its white balance, sharpening, contrast and other image parameters set in the camera. The upside (convenient, ready-made pictures) is balanced by the downside—that you can't go back and change image settings after you've shot a JPEG.

Again, a RAW file contains only the original, unprocessed picture data from your camera's image sensor. It's what the camera recorded without any modifications—no fixed white bal-



ance, no sharpening, no contrast adjustment, no noise reduction. What's more, a RAW file is either uncompressed or only slightly squeezed with lossless compression, meaning that absolutely no actual picture information is thrown away. The RAW format also stores brightness data at 12 bits per color, just as the sensor recorded it, rather than JPEG's eight bits. That means it captures significantly more tonal information. (More about that later.) In essence, a RAW file is of intrinsically higher quality than a JPEG. It allows you to make major changes to an image after you've shot it and still retain good

FILE FORMAT ADVANTAGES

Reasons to shoot JPEG Cameras usually work faster in JPEG mode; more files fit on a memory card; easier to e-mail and transmit wirelessly; quality more than sufficient for family snapshots, newspaper reproduction, even magazine photography; preprocessed image saves postproduction time; universal format makes sharing a cinch.

Reasons to shoot RAW Lossless file format doesn't sacrifice image data; nondestructive image processing protects original file; total flexibility in editing image characteristics on the computer; significantly more brightness levels to work with, for smoother, more full-toned images.

quality. And in working with RAW, you never modify the original file. But—and this is a big but—that file requires two to ten times more storage space than a JPEG.

RAW Pros and Cons The reason you need special software to turn a RAW file into something most imaging programs can read is that every camera maker—indeed, every camera model—has its own, proprietary RAW format. There are roughly 100 RAW formats, and counting. Each camera company provides the necessary proprietary conversion program; some are free and others cost extra, and they're not all created equal. There are also third-party RAW-conversion programs, the most popular and well-known of which is Adobe Camera Raw. (See illustration at right.) Built into Photoshop CS/CS2 and Photoshop Elements, and available as a plug-in for Photoshop 7, this application is updated several times a year to accommodate the latest cameras. Photoshop CS2 reads the RAW files of virtually every model introduced in the past six years. Other popular programs include Capture One from Phase One, Bibble from Bibble Labs, and RawShooter from Pix-mantec. The first three are available for both Windows and Mac platforms, while RawShooter is PC-only.

Whichever software you choose, as soon as you open a RAW file it automatically translates the original monochrome data into color and applies a gamma tone curve to brighten what otherwise would be a very dark image if left

Tone Scale QUANTIFYING THE DIFFERENCES BETWEEN RAW AND JPEG

One of the most confusing terms in digital photography is *color depth*, quantified in *bits per color*. The number of bits per color in a digital image refers to how many shades of its constituent red, green, and blue primaries it contains—and makes available for printing or reproduction. Your D-SLR actually captures the subject at 12 bits per color, and the full goodness of that digital information is contained in its unprocessed image file—and saved that way if you're shooting in RAW mode. If you're shooting in JPEG mode, though, the image is saved at only eight bits per color—meaning, essentially, that a good deal of its original color data, and thus subtlety of hue, is lost in-camera.

The chart at right shows you how many levels of red, green, and blue are available at each f-stop of a digital camera's capture, in both JPEG and RAW modes. As you can see, the RAW file contains almost 30 times more color levels in the brightest highlights than a JPEG file, and over six times more in the darkest tones. That's a compelling argument for shooting in RAW mode. Just remember that when you bring the image into Photoshop or another application, you should work on it in 16-bit, not eight-bit color mode—or else you'll lose all that rich data anyway. —R.H.

What's in a 12-bit RAW file?

- First f-stop—brightest tones: 2,048 levels of each color available
- Second f-stop—bright tones: 1,024 levels of each color available
- Third f-stop—middle tones: 512 levels of each color available
- Fourth f-stop—dark tones: 256 levels of each color available
- Fifth f-stop—darkest tones: 128 levels of each color available

What's in an eight-bit JPEG file?

- First f-stop—brightest tones: 69 levels of each color available
- Second f-stop—bright tones: 50 levels of each color available
- Third f-stop—middle tones: 37 levels of each color available
- Fourth f-stop—dark tones: 27 levels of each color available
- Fifth f-stop—darkest tones: 20 levels of each color available

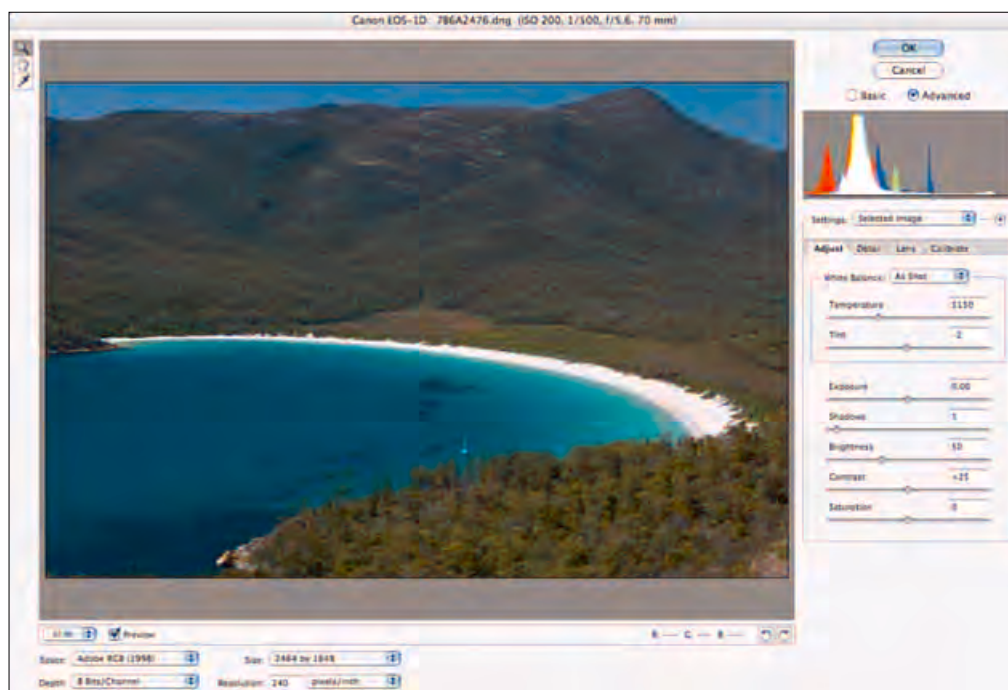
uncorrected. (This is called de-linearization.) It also reads and applies the camera settings you used when you took the picture. With RAW, though, those settings are just a starting point: From there you can change almost any image characteristic to suit your needs and tastes. These include highlight and shadow points, color balance, brightness and contrast, saturation, sharpness, and digital noise reduction.

Once you've made all those adjustments, you can output the file to a variety of standard image formats. The most common choices are TIFF (Targeted Image File Format) and PSD (the native Photoshop format). Like RAW, these formats are lossless, meaning that you can open

and save the image any number of times without degrading quality. Even more important, they allow you to work in 16-bit color mode, which holds the full 12-bit data contained in the original RAW file. You can also save a RAW file as a JPEG, but I'd recommend this only for specific uses such as e-mailing, posting on a Website, or saving to a CD (or other storage medium) that will be viewed and possibly used by others. I would avoid JPEG if you plan to do further, substantial image editing.

The work involved in processing a RAW file

Below: RAW software lets you adjust white balance, saturation, and other settings with little quality loss.





JPEG image with white balance mistakenly set for incandescent light.

embedded white balance, you can adjust color temperature without degrading the picture in any way. For example, a daylight scene mistakenly photographed with a tungsten white-balance setting can be corrected in the RAW software. But a JPEG with the wrong white balance cannot be fixed properly (see illustration, this page).

The third and, arguably, the biggest advantage of RAW is that it gives you 12 bits of brightness data to work with, both in the RAW software itself and when you save the file to a 16-bit TIFF or PSD. Those 12 bits translate to

up with abrupt jumps between the brightness levels. These appear as visible gaps in the histogram display (See illustration page 52). But an identical adjustment to the RAW file will cause no problems, because there are more than enough levels to ensure smooth transitions.

The Final Analysis Let's put all of this information into a broader context. First, realize that when you choose the JPEG format you are largely committing yourself to the most important aspects of image quality at the time of



JPEG that's partially corrected in Photoshop shows sub-optimal color balance.



RAW image corrected in Adobe Camera Raw exhibits good color balance.

JONATHAN BARKEY (3)

is more time-consuming than simply opening a regular JPEG in Photoshop. But the advantages of editing an image within the RAW environment are, in my opinion, more than worth the effort. Why? First, because the process is non-destructive. Regardless of the changes you make, the original RAW data is left completely intact, and you can always return to your initial settings. Second, since a RAW file has no

4,096 discrete levels of brightness—16 times the 256 levels available in a JPEG's limited eight-bit space. This is critical if you need to alter brightness in any significant way. Take a look at the chart on page 49 to see what I mean: The two darkest exposure zones in a 12-bit RAW file contain 384 levels of brightness; in the eight-bit JPEG, only 47 levels. If you decide to open up those shadows in a JPEG, you'll end

exposure. Each JPEG photograph comes out "fully baked," like a slide or final print. To continue the silver halide comparison, think of a RAW file as analogous to an exposed but undeveloped piece of film, from which you can extract the maximum possible image quality, now or in the future, using a variety of techniques or new processing technologies.

When shooting JPEGs, therefore, you must

PLAYING CARDS

We test the speed of two new high-capacity CompactFlash cards and a Microdrive, using two new card readers. **By Jonathan Barkey**



Whether you're shooting RAW or JPEG, it's great to have a big, fast memory card and a card reader that supercharges your downloads. We tested three of the highest-capacity CompactFlash cards now available in two of the latest super-fast card readers. Here's what we used and how, along with the results. Just remember that lots of factors can affect this kind of data, so your results may vary!

Key to nomenclature:

GB = gigabyte (1,000 megabytes)
MB = megabyte
MB/sec = megabytes per second
fps = frames-per-second

CompactFlash cards tested:

SanDisk Ultra II 8.0GB
Lexar Professional 80X WA (Write Acceleration) 4GB
Hitachi Microdrive 6GB

Test One: Camera write speed

D-SLR model: Canon EOS 20D

Method: Continuous shooting at 5fps until memory buffer is filled. Speed to write files to card measured by timing card activity light.

JPEG (Large Fine): 20 shots at 3.3MB each = 66.6MB total data
RAW: 6 shots at 7.9MB each =

47.4MB total data

RESULTS:

Lexar CF card
JPEG: 12 seconds, 5.55 MB/sec
RAW: 9 seconds, 5.27 MB/sec

Hitachi Microdrive
JPEG: 15 seconds, 4.44 MB/sec
RAW: 11 seconds, 4.31MB/sec

SanDisk CF card
JPEG: 21 seconds, 3.17 MB/sec
RAW: 11 seconds, 4.31 MB/sec

Test Two: Card reader-to-computer write speed

Card readers tested:

Lexar Professional FireWire CompactFlash Reader

SanDisk ImageMate 12-in-1 Card Reader/Writer (Hi-Speed USB 2.0)

Target PC: 2.2-gigahertz, 64-bit Athlon processor with

2GB of RAM; twin 7,200 rpm 80GB hard drives in RAID 0 configuration

Data transferred: 175MB in two folders containing RAW and JPEG files

RESULTS: LEXAR CARD READER

SanDisk CF card: 16 seconds, 10.94 MB/sec

Lexar CF card: 18 seconds, 9.72 MB/sec

Hitachi Microdrive: 20.75 seconds, 8.43 MB/sec

RESULTS: SANDISK CARD READER

SanDisk CF card: 10.5 seconds, 16.67 MB/sec

Lexar CF card: 19.5 seconds, 8.97 MB/sec

Hitachi Microdrive: 20.5 seconds, 8.54 MB/sec



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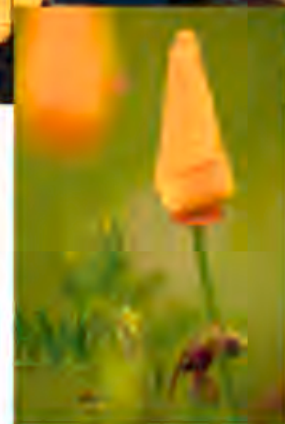
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Image above with AF18-200mm @ 18mm;
below left with SP AF11-18mm @ 11mm;
below right with AF18-200mm @ 200mm



AF18-200mm F/3.5-6.3 XR Di II
LD Aspherical [IF] MACRO

SP AF11-18mm F/4.5-5.6 Di II
LD Aspherical [IF] MACRO



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JONATHAN BARKEY



Below: Results of adjusting brightness of this image captured as both 8-bit JPEG and 12-bit RAW. Histograms demonstrate the difference between 256 brightness levels per color (JPEG) showing gaps, top, and 4,096 levels (RAW) with much smoother tonal transitions, bottom.

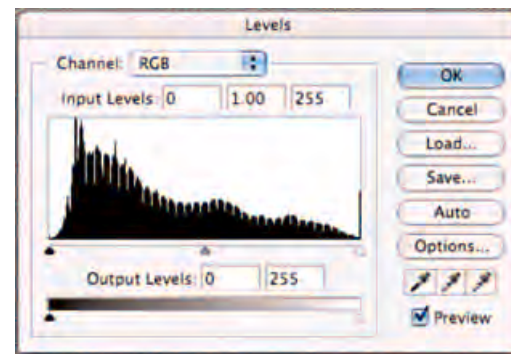
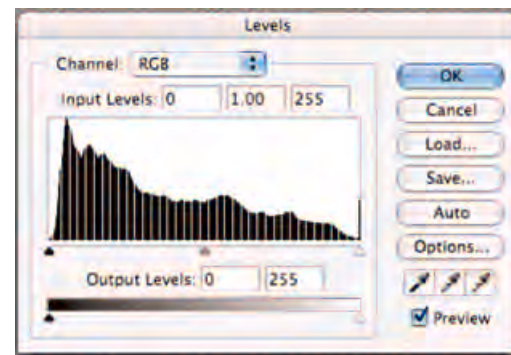
take extra care with your image settings and limit post-processing to modest changes. When shooting RAW files, you have the freedom to make decisions about these settings at a later time. RAW also allows you to make significant changes on a picture-by-picture basis on the computer. By choosing JPEG you are limiting yourself to the existing RAW processing software built into your camera. Shooting in RAW mode gives you the opportunity to do the conversion on a more sophisticated platform—your computer. And as RAW software technology continues to improve, you can revisit your original files any time in the future, and work on them all over again.

Although I admit that JPEGs have valuable uses, you can tell that I'm a big fan of RAW—and growing more enthusiastic every day. I'm especially happy about Adobe DNG, a universal RAW format that may ultimately dismantle the Tower of Babel that proprietary RAW formats have created, and make RAW accessible to everyone. (See *American Photo*, July/August 2005, for more about Adobe's DNG initiative.) I'm also excited about Apple's just-announced Aperture, a state-of-the-art imaging

application that lets you view, sort, catalog, process, retouch, print, and even publish your photos all without ever leaving the RAW workspace. (See Editor's Choice, page 32, for more about Aperture.)

In my opinion, anyone looking for the best possible image quality—especially if relatively large prints are the images' final form—should shoot in RAW mode whenever possible. If you absolutely need in-camera JPEGs, consider using or buying a D-SLR that lets you save both RAW and JPEG files simultaneously, as a number of models now do. This of course requires even more storage space. But with memory cards, hard drives, and recordable DVDs at all-time low prices, the extra cost is relatively small. Working this way does demand careful record-keeping, as well as diligent back-up and archiving procedures. But that subject will have to await a future column!

Michael Reichmann is a photographer, photographic educator, and author whose limited-edition portfolio, Bangladesh: First Impressions, is available through his Website, The Luminous Landscape (luminous-landscape.com).



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We'll feature the top 10 mini movies on www.americanphotomag.com and invite everyone to vote for their favorites. Throughout the contest there will be opportunities to win digital editing and manipulating software. One lucky winner will receive the Grand Prize—a trip to attend FoTo Fusion 2007 in Delray Beach, Florida.

The Grand Prize Winner and 2 runners-up will also have still clips from their Fusion of Images and Motion in Drive mini movie featured in the September/October 2006 issue of American PHOTO.

The winners' movies will be available on www.americanphotomag.com for the world to see.

All contest entries must be received by February 28th, 2006. For complete rules and details on the contest and to submit your entries please visit www.americanphotomag.com

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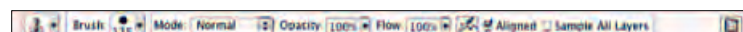
What can you do when Photoshop misbehaves?
Try these quick-and-easy troubleshooting tips. **By Katrin Eismann**

SIMPLE SOLUTIONS

It has happened to most of us: You're deep into a Photoshop file, and all of a sudden whatever you're trying to do just doesn't work. You keep clicking the mouse, but nothing happens. Doubt sets in, then frustration, and unless you can find the problem, the final recourse is to quit Photoshop and restart your computer.

I've experienced this syndrome so often—usually late at night—that I've developed a list of tools and settings that I can check to figure out

why the program seems to have stopped working. (The numbered list below corresponds to the numbers in the following text, which answers specific questions you may have.) I call this "The Photoshop Idiot Checklist," because usually the problem is with me, the user, not with the software. So the next time Photoshop isn't behaving as you think it should, stop what you're doing; take a deep breath; go through this checklist to identify the problem and its remedy; correct it; then get back to work.



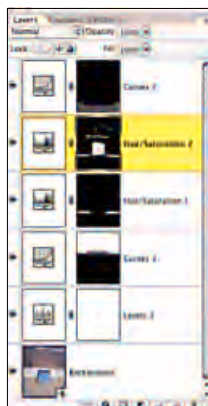
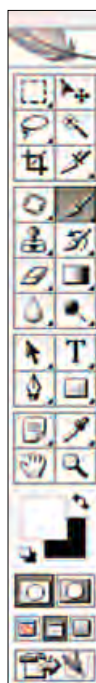
1. Check the Toolbox: Make sure you have the correct tool selected (right) for the task at hand.

- *Where did the tools and palettes go?* Pressing the tab key hides all palettes and the toolbar; pressing it again brings them back. Watch out for things near your keyboard, such as cables or books, that accidentally depress the tab key.

- *Why do all my tools look like little crosshairs?* Pressing the caps-lock key changes the cursor into crosshairs. This is a useful setting for accurate cropping, but since the brush size indicator is hidden it can be very frustrating when painting or retouching. Press caps-lock to return the tool to its default setting.

- *Why don't I see the effect when I'm painting?* It is difficult to paint with the wrong tool—such as Blur, Sharpen, or Spot Healing. You should especially watch out for this when working on layer masks.

- *Why is it that no matter how hard I press the mouse, the brush doesn't work?* Before painting, check the paintbrush options (see next section on the Options bar). Again, this is important when working on layer masks. Before working on a mask, glance at the foreground-color chooser to make sure that you're painting with white to reveal or black to conceal. Tap D to reset colors to the default of black and white, and X



The Photoshop Idiot Checklist

- 1. Check the Toolbox to make sure you have the right tool selected.**
- 2. Check the Options bar to see if settings are correct.**
- 3. Check for any hidden selections.**
- 4. Look at the Layers and Channels palettes.**
- 5. Adjust File Formats and Modes.**
- 6. If all else fails, save your file and quit Photoshop.**

to swap black and white as needed. Note: painting with white on a white layer mask has no effect!

2. Check the Options bar: If you do appear to have the correct tool activated but can't get it to work, take a moment to study the tool settings in the Options bar on your menu.

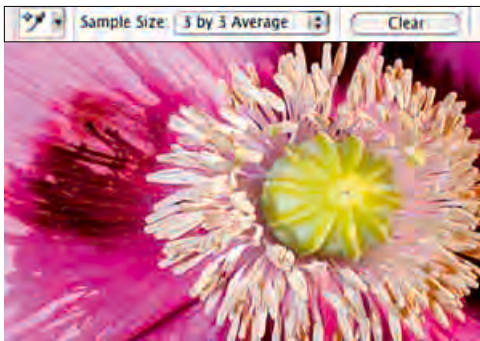
- *Why can't I get the brush to work?* In the Options bar for the Paint tool, check the blend modes and opacity—often the causes of a dysfunctional brush (see bar at top left). For example, painting with white when the blend mode is set to darken is an exercise in frustration; no matter how hard you press the mouse, no paint will appear. And while working with very low opacity (such as 3 percent) is excellent for fine skin retouching, that low-opacity brush may not be effective if you change projects and start working on a layer mask.

- *Why aren't the Clone and Heal tools working?* For the Clone and Heal tools (except for the Patch tool), make sure Sample All Layers is checked when working on a multi-layered document (see images above right). Photoshop will sample all layers and heal or clone onto the active layer.

- *Why won't the Crop tool let me determine the crop?* The Crop or Marquee tools may be forcing you into an undesired aspect ratio (see image below). If this happens, first tap the escape (esc) key on your keyboard. For the Crop tool, clear the settings by clicking on the clear key; for the Marquee tool, select Normal on the Style pull-down menu of the Options bar.

- *Why does the selection disappear every time I use a Selection tool?* First, make sure that the New Selection option is active. To avoid this behavior, rather than selecting Add, Subtract, or Intersect in the Options bar, press the option key on your keyboard to subtract from your selection. To add to a selection, press the shift key.
- *Why is it that when I want to draw a path, the Pen tool is creating odd, colorful shapes instead?* The Paths option may need to be activated. To



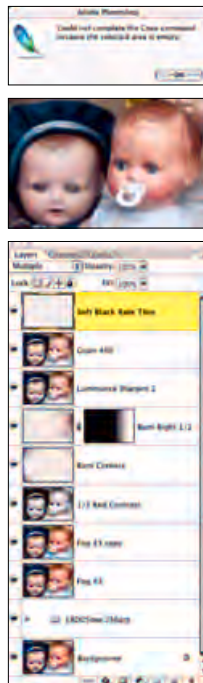


do this, in the Options bar, select Paths, which is the second item on the list.

- *How do I get rid of the Color Samplers?* Color Samplers are very useful when you need them but extremely irritating when you don't. To delete unneeded Color Samplers, activate the Color Sampler tool (it's nested with the Eyedropper tool) and, in the Options bar, click on the large Clear button (see illustration above).

3. Check for any hidden selections: If you're certain that the right tool is selected and options are set correctly, but you're still having trouble, the next possible culprit may be a selection that is active without your realizing it.

- *Why can't I see the selection?* It may be hidden. If you're familiar with Photoshop shortcut codes, hiding a selection—by simultaneously pressing the command-control-H keys—is second nature. To see the selection again (as in the illustration below), repeat command-control-H. To deselect type command-control-D.
- *What if the selection is not hidden but I still can't see it?* A palette can sometimes cover up a selection. Also, when working on large images, you may scroll the image to an opposite corner and not realize that there is an active selection lurking off to the side where you cannot see it.
- *Why can't I copy what I've selected?* When working on a layered file, you might, on a layer with transparency, choose Edit > Copy, only to get a cryptic message: "Could not complete the Copy command because the selected area is empty" (see middle column, top). This means that the information you are trying to copy is on a different layer. To fix this, click on the desired layer and



then select Edit > Copy; or to copy *all* visible image information, select Edit > Copy Merged.

- *Why aren't the Image Adjustment commands working in real time?*

If you apply a change to an adjustment layer—for example, Levels or Curves—but don't see the effect take place, make sure that Preview is checked.

- *Why is my brush only painting red?* If you are working in Full Screen mode and your file title bar is hidden, sometimes everything you paint appears to be bright red.

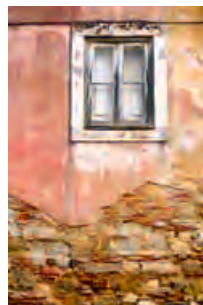
This means you've acci-

dentally slipped into Quick Mask mode, which can happen—and can be reversed—by selecting the Quick Mask button or tapping the Q key.

4. Look at the Layers and Channels palettes:

If you've gone over the tools, options, and selections and Photoshop still isn't working, look at your Layers and Channels palettes and ask these simple questions.

- *Am I on the right layer?* Even seasoned professionals get tripped up by this now and then.
- *Is the layer or layer mask active?* In Photoshop CS2, the Layers palette has been redesigned. Look for four brackets around either the layer or layer mask that signify which one is active (below).
- *Which channel is really active?* In the Chan-



nels palette, use the command keys to navigate through the channels. Avoid clicking on the eyeballs in the view column, as this can cause the image channels to be visible but the alpha channel to be active.

5. Adjust File Formats and Modes:

You've managed to navigate through the gauntlet of Photoshop gotchas and now all you want to do is tone a photograph.

- *Why can't I color or tone an image?* Say you need to add color to a black-and-white image, but whenever you choose a color from the color picker and click OK, the foreground



color changes to gray (left). Or the color image adjustment options, including Hue/ Saturation, Selective Color, Color Balance, and Photo Filter, are grayed out. Make sure the file is in a color mode that supports color, by converting the file from Grayscale to RGB, CMYK, or Lab for hue and coloring options.

- *Why can't I save a JPEG file?* After flattening a file you try to save it as a JPEG file but the file format choices are very limited and JPEG is not on the list. Click cancel and choose Image > Mode > 8 bit. The JPEG file format does not support high bit depths, and

now that more photographers are working this way, Photoshop users are being tripped up.

6. If all else fails, save your file and quit Photoshop:

Quitting and relaunching resets the application, often restoring it to working order.

- *Why does Photoshop continue to behave oddly?* When the Preferences file becomes corrupted, Photoshop behaves erratically; clearing the Preferences is a quick way to get back to the initial settings. Quit Photoshop and relaunch while pressing command-option-shift, and click Yes when asked if you would like to delete the Photoshop Preferences file. After resetting Preferences, double-check that General Preferences and Color Settings are set as you need them.
- *What is the last resort?* Reinstall Photoshop. This radical measure is your last hope, and if this doesn't make Photoshop behave, turn to the resources listed below for additional help.

Katrin Eismann, author of Photoshop Restoration & Retouching, is an artist, author, and educator whose work can be seen at katrineismann.com.

Photoshop Troubleshooting Resources

In Photoshop, go to the "Help > Photoshop Help" page to quickly answer many questions. Or try these Websites:

- adobeforums.com
- adobeevangelists.com
- photoshopuser.com/members/services/helpdesk.php
- photoshoptechniques.com
- photoshop-help.com
- photoshopsupport.com
- photoshop911.typepad.com



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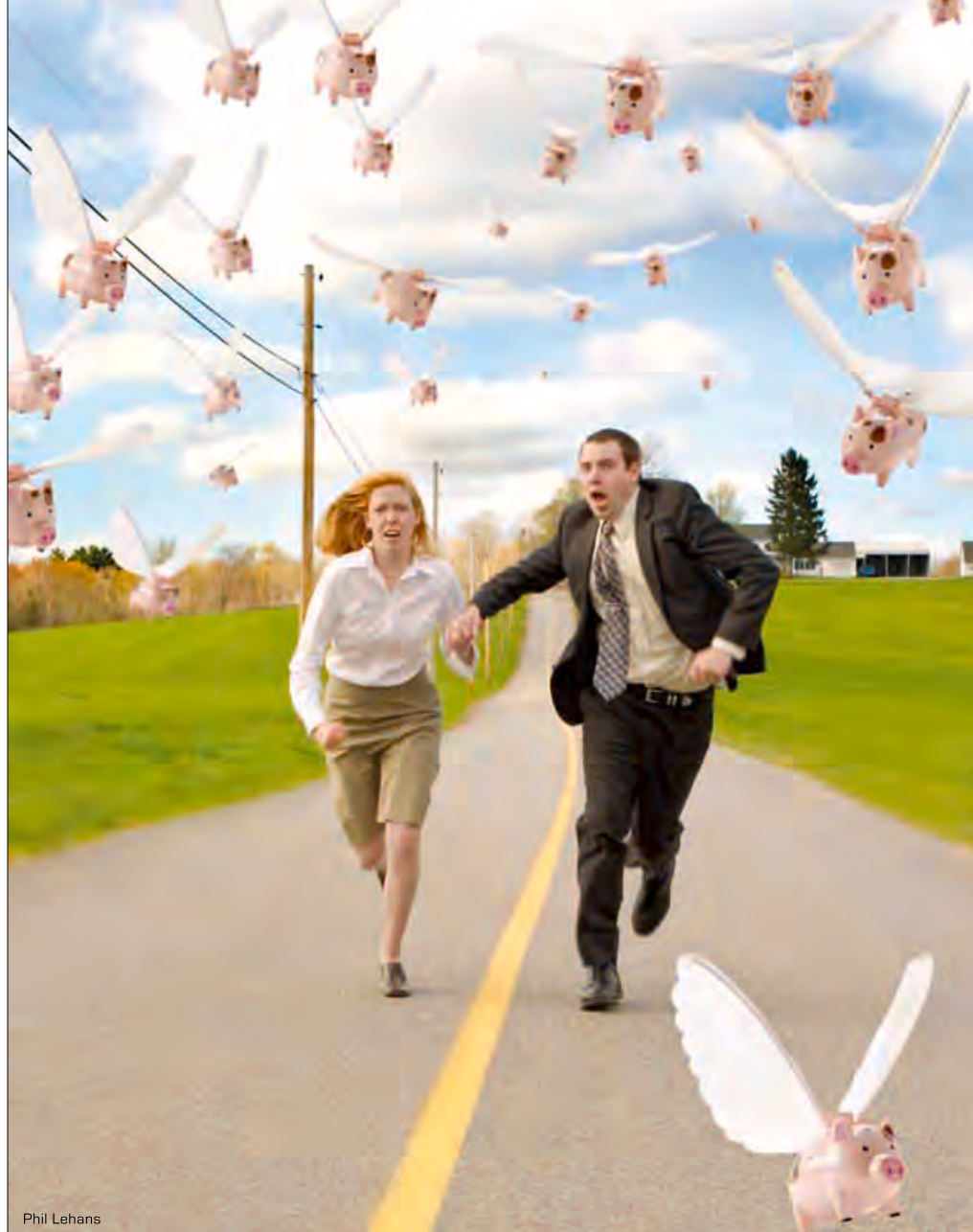
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This magazine has always had one overriding goal: to help our readers become better photographers. In this issue, we are introducing several new departments that should go a long way toward doing that as the art of digital photography advances. In Inside Photoshop (page 55), you'll find out how to master the digital darkroom from an expert—lecturer and writer Katrin Eismann, who has produced several definitive books on the subject. Photoshop is the linchpin of digital imaging and a source of both creative excitement and hair-pulling frustration for many photographers. In this issue and in future issues you will learn how to do more with this critical software, and how to do it more efficiently. Digital photography begins with the camera, of course, so we've also launched a new department called D-SLR Workshop, written by Michael Reichmann, a photographer and Web authority who teaches workshops and has contributed to several books on digital photography (page 48). And on page 85, we are launching an entirely new section called State of the Art, where you'll learn secrets from pros, tips on software, printers, lighting, and more. In this issue, one of the top editorial photographers in the country, Martin Schoeller, discusses the art of shooting the tight-headshot style of portraiture he has taken to unique heights in a new book called *Close Up*.

That book is one of 12 we have selected to spotlight in our annual "Best Photo Books of the Year" feature, which starts on the following pages. As you'll see, this year's collection ranges from fine-art to portraiture to nature photography. (See below on how to win a complete set of the volumes showcased in this issue.) Even as we add new departments to help you learn more about the process of photography, *American Photo* remains the one photography magazine in the United States to offer in-depth portfolios and special features on the creative impulse behind all the new technology. We don't want you to just become a better photographer; we want you to be the best photographer you can be.

THE BETTER PHOTOGRAPHER

EDITOR'S NOTE



David Schonauer

David Schonauer, EDITOR IN CHIEF

Win a Library We are once again offering one lucky reader of *American Photo* the chance to greatly enhance his or her photo-book library. We will give away copies of each of the 12 books featured on pages 62 through 80 (and pictured above)—a \$700 value—to a contest entrant chosen at random.

To enter this sweepstakes, visit the AP Website, americanphotomag.com, and click on the Library Giveaway link. There you will find instructions for the contest, as well as official rules and regulations. Good luck!

THE BEST BOOKS OF THE YEAR

Trying to understand what makes a photography book memorable, or particularly influential, is like looking at light through a prism: the beauty depends on your point of view. For Annie Leibovitz, the book that affected her most has nothing to do with celebrity, surprisingly. Jacques Henri Lartigue's *Diary of a Century* is, instead, a personal account of his family's fascinating, fun-loving life. "When I saw that he photographed his life, I realized for the first time that I could photograph my life," Leibovitz says.

For critic Vicki Goldberg, who has written several books on photographers (Margaret Bourke-White: *A Biography*) and photography (*The Power of Photography: How Photographs Changed Our Lives*), the essential books are two classic references: Naomi Rosenblum's *A World History of Photography* and Beaumont Newhall's *History of Photography: From 1839 to the Present*.

"I go to these books all the time," Goldberg says.

Eric Himmel, the editor in chief of Harry N. Abrams, believes we come to love particular books "for sentimental or emotional reasons." Among other volumes he is fond of, he cites *Ballet in Action*, a 1954 book by his father, photographer Paul Himmel.

Will any of the new books showcased in this special issue of *American Photo* be regarded in the future as an adored favorite or important influence? Each year we thumb through countless books looking for both inspiring imagery and design, for conceptual originality and fine printing, and for something else as well: a hard-to-define quality of timelessness. A wonderful photography book must be breathtaking now and tomorrow. It must be more than a collection of pictures; it is an object of desire that is greater than the sum of its parts.

It is that quality of timelessness, of imagery that looks at the world in new ways, that sets apart the books that continue to inspire photographers. What are the truly great books? More than a few photographers name Henri Cartier-Bresson's *The Decisive Moment* as the most important photography book ever printed. Elliott Erwitt calls it "a giant book." Mary Ellen Mark says "there's no getting around it; it still knocks me out." John Loengard says "whenever I look" (continued on page 82)

More photography books are being published, but **what makes one volume stand above the rest?** Content counts, as does design. Ultimately, it must also be an object of great desire.



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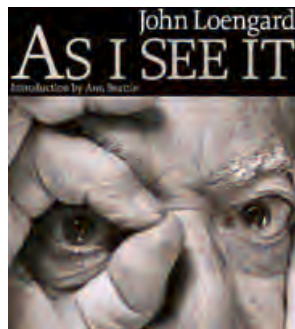


This page, from top: Images from *Picture Machine: The Rise of American Newspictures*; Avedon's *Woman in the Mirror*; and Thomas Demand's *Photography*.

COURTESY OF RICHARD AVE DON FOUNDATION



©THOMAS DEMAND/SCHIRER/ROSEL



La Vie Nouvelle, by Lise Sarfati (Twin Palms Publishers, \$75) In this collection of portraits of young Americans just on the verge of adulthood, Sarfati breaks with her past as a documentary photographer. The pictures refuse to suggest narratives but instead capture the psychological auras that surround each of her subjects.

I Will Never Forget You... Frida Kahlo to Nickolas Muray, Unpublished Photographs and Letters (Schirmer/Mosel, \$50) Among the romantic entanglements surrounding the marriage of Mexican artists Frida Kahlo and Diego Rivera was Kahlo's longtime affair with photographer Nickolas Muray, who also took many of the solipsistic artist's most revealing portraits. This book recounts Muray's photographic history of Frida, as well as their torrid relationship through their letters.

As I See It, by John Loengard (The Vendome Press, \$25) As former director of photography at *Life* magazine and as author and editor, Loengard has been celebrating great photographers for years. This book collects his own work, most notably his perceptive portraiture of the famous people of our time.

From the Land of Miracles, by Wendy Sue Lamm (Contrasto, \$30) In essence, this book docu-

ments the impact of the peace process on daily life in Israel and the Palestinian territories. But Lamm's scope is much larger. Her complex compositions and use of color make this less a documentary project than a personal journey.

The Art of Frederick Sommer (Yale University Press, \$65) This hefty retrospective of Sommer's vast output demonstrates the artist's many gifts and guises through the 20th century: surrealist photographer, evocative poet, biological explorer, graphic sketch-maker, and possessor of unquenchable curiosity and a vast imagination.

Picture Machine: The Rise of American Newspictures (Harry N. Abrams, \$40) You would be hard put to find a better visual history of mid-20th-century America than this book, drawn from the archives of United Press International, now part of Corbis/Bettmann. Here, the role of wire-service journalism gets its due.

Woman in the Mirror, by Richard Avedon (Harry N. Abrams, \$65) Before he died in 2004, Avedon began work on a collection of his images of women. His longtime colleague, Norma Stevens, completed

the project. Here we see Avedon's gaze boring into the glamour and feminine power that fascinated him.

Nazar: Photographs from the Arab World (Aperture, \$40) Coming at a time when Americans need to understand Arab culture thoroughly, this book is timely indeed. In Arabic, the word "nazar" means "seeing, insight, reflection"; this collection, from contemporary Arab photographers, as well as historical and contemporary Western photographers, offers boundless perspectives.

Family, compiled by Sophie Spencer-Wood (Phaidon, \$40) An enigmatic collection of family portraits by well-known photographers, this book demonstrates the power of the ties that bind, as well as the many moods of intimacy—from the wistful familial portraits of past masters like Edward Steichen and Alfred Stieglitz to the bold candids of modern artists like Nan Goldin and Elinor Carucci.

Thomas Demand: Photography, Kunsthaus Bregenz (Schirmer/Mosel, \$54) Taking the elaborately staged tableaux of Jeff Wall and the chillingly banal still lifes of Andreas Gursky to new extremes, Demand's photographic creations are hauntingly sterile, vividly precise commentaries on modern life, made all the more intriguing by their mystery and abstraction.

James Dean: Fifty Years Ago, by Dennis Stock (Harry N. Abrams, \$30) Released on the 50th anniversary of Dean's death, these images remain as vibrantly contemporary as when they were made during a three-month period in 1954. Stock captured the restless youthfulness Dean personified in movies like *Rebel Without a Cause*.

Art Photography Now, by Susan Bright (Aperture, \$50) Bright's thorough approach to cataloging and describing modern art photography will prove to be a valuable research tool for imagemakers at all levels. She surveys the work of 76 of the best-known artist-photographers in the world, including Andreas Gursky, Cindy Sherman, Jeff Wall, Martin Parr, and Sophie Calle.

Jazz, by Jim Marshall (Chronicle, \$40) In this trip through the hipster 1960s, legendary music photographer Marshall displays his knack for not only finding the most vital musicians of the era but also befriending them and photographing them in revealing moments: Ray Charles looking subdued, John Coltrane pensively relaxing, Miles Davis joking with Steve McQueen, even Thelouious Monk with a mischievous grin.

August F. Sherman: Ellis Island Portraits 1905-1920 (Aperture, \$40) Sherman was a clerk at the (continued on page 83)





A black-tailed deer concealed in the woods, Washington.

Art Wolfe crafts brilliant portraits of animals that would rather not be seen.

LOST IN NATURE

Vanishing Act, by Art Wolfe (Bulfinch Press, \$50), 144 pages, 12½x13½ inches

Wildlife photographs are usually heroic, their subjects isolated against an out-of-focus background. That familiar look grows as much from the photographer's wish to parse the complexity of nature as it does from the shallow depth of field produced by telephoto lenses, almost always used for such pictures. Art Wolfe is an acknowledged master of heroic animal imagery, but *Vanishing Act* turns the genre on its ear, embracing the raw density of nature. As its title suggests, the book's creatures use color, shape, and pattern to disappear into their environments and thus hide from predator or prey. Wolfe gives them ample photographic support, using a variety of techniques to aid their disguise, such as increasing depth of field to sharpen things from front to back; making the animal small or significantly off-center in the frame; and including elements with shapes, tones, and colors similar to those of the subject, which compete for the viewer's attention. An impala's dark antlers pass for the tree branches that surround them, while its tan body blends with dry grass below. A marmot's red coat and angular features are lost in a sunny field of lichen-crusted rocks. A deer lurks behind a screen of small leaves, some sharp, some soft, that break up its shape and mimic its white spots. You think you've spied a single antelope blending perfectly into its perch on a rocky slope—guilefully, Wolfe has centered it for you—then discover a second hiding in a corner of the frame.

In their diversionary density, Wolfe's new images remind us of the most fashionable fine-art landscape work, in which elements of a scene all have the same weight. But the photographer's purpose is less obscure, even if his subjects are more so. The pictures in *Vanishing Act* invite a more natural way of seeing—truer to our experience of wildlife in nature, where one must stand still and look carefully to see its greatest treasures.

—RUSSELL HART



© MARTIN SCHOLLER/CORBIS (5)

Christopher Walken, 2000.



In images of both famous and lesser-known subjects, **Martin Schoeller** explores the question, What's in a face?

P O R T F O L I O

Clockwise from top left: Angelina Jolie, 2004; Jack Nicholson, 2002; Don Cheadle, 2004; Lance Armstrong, 2001.

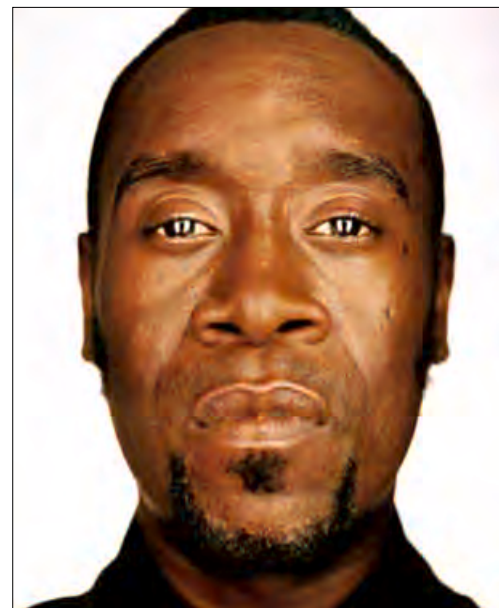
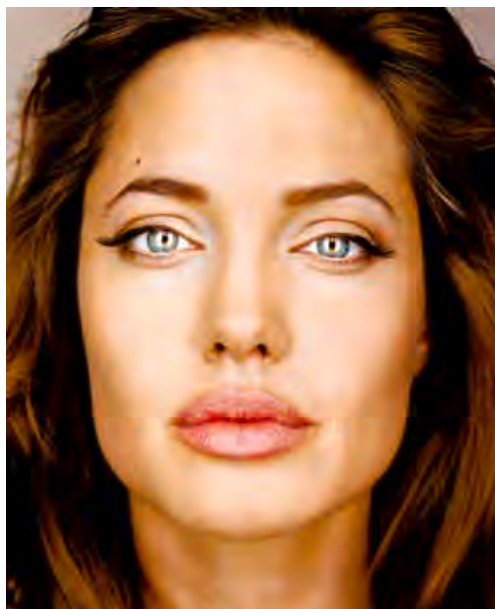
Close Up: Portraits 1998–2005,

by Martin Schoeller (teNeues, \$55), 128 pages, 11x13½ inches

As a contributing photographer for *The New Yorker*, German native Martin Schoeller has taken the photo-verité style of a former colleague, the late Richard Avedon, to a new extreme: Many of Schoeller's portraits are large-scale, warts-and-all, tightly cropped faces, a series known as Big Heads. The 75 headshots in *Close Up* are literally larger than life. Ranging in subject from the obscure to the ultra-famous, these portraits all share traits of intimate intensity and unflinching honesty. "Even people who seem to have everything express the same fears, desires, longing, and sometimes a certain sense of melancholy," Schoeller says. (For more on his insights and techniques, see page 86.)

Although Schoeller often sets up portraits with various backgrounds and poses, the tight headshot has become one of his specialties—and a departure from the typical publicity photo. "I think portraits should not necessarily try to make people look good. They should capture their personalities," he says. "An ongoing question for me is: What can you read in a person's face? How much does their physical makeup reveal about their character?" When a friend pointed out that he had enough headshots to fill a book, the idea for *Close Up* was planted. The series has also become a traveling exhibition, with recent shows in Berlin, Germany, and Milan, Italy; the images are on view at Amsterdam's Wouter van Leeuwen gallery from January 21 through mid-March.

With a few exceptions—Bill Clinton looks almost sanguine, Sting wears a slight smirk—these subjects have not only allowed the lens to get close but also let their guard down; we see Tom Hanks looking grief-struck, Cindy Sherman unmasked and unvarnished, Christopher Walken slightly deranged. Schoeller's shot of outgoing news anchor Dan Rather was so revealing that it was called "ruthless" by some *New Yorker* readers. "When this book comes out, some people, or their publicists, might not like their picture," says the photographer. "But I just continue to do what I think is right and I hope people will understand." —JACK CRAGER

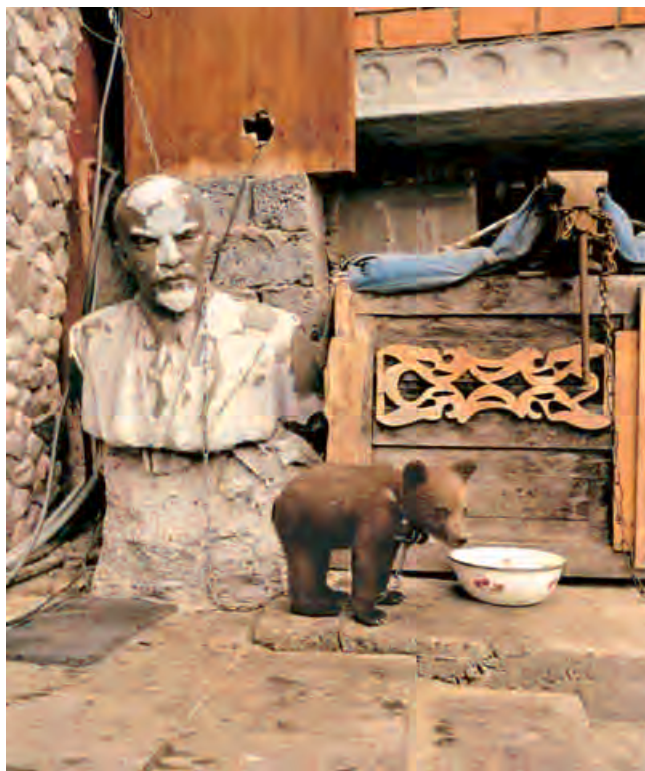


THE BIG PICTURE

Russia, photographs by Andrew Moore (Chronicle Books, \$40), 176 pages, 12½x9¾ inches

Modern Russia is a land of extremes: the opulent palaces of social elites and the desolate shacks of peasants; the mechanized sterility of a technocracy and the decay of outmoded machinery; the humbled ruins of a collapsed social experiment and the faint hopes of a budding democracy. Beginning in 2000, photographer Andrew Moore made six trips to the former Soviet flagship state to depict what he calls the “unlovely beauty” of its landscape, its people, and especially its architecture. With neither bias nor antipathy, Moore captures two different sides of post-Soviet Russia—its rich but tattered past and its tentative embrace of modernity—in vivid, large-format photographs that range from multicolored tapestries to dreary still lifes. “This type of contradiction, the inflated idea versus the most humble reality,” Moore writes in the book’s afterword, “was one of the qualities that continually piqued my interest and imagination.” It lends the photographs in Moore’s book a sense of majestic realism. —J.C.

REALM OF COLOR



Andrew Moore’s photo tour through modern Russia is rich in both beauty and insight.





Here: "Abandoned Church,
Vogda, 2004."
Opposite page:
"Misha and
Vladimir, Lake
Baikal, 2003."



"Girl with
portrait of
George
Washington,"
by Southworth
& Hawes.





Three new books show the evolution of photography as an art of unparalleled beauty and technological wonder.

PHOTO HISTORY



COURTESY METROPOLITAN MUSEUM OF ART

Young America: The Daguerreotypes of Southworth & Hawes (Steidl, \$120), 555 pages, 9½x12 inches; **Erich Lessing: Arresting Time** (Quantuck Lane Press, \$75), 456 pages, 9¾x13 inches; **All the Mighty World: The Photographs of Roger Fenton, 1852–1860** (Yale University Press, \$65), 290 pages, 10x12 inches

The history of photographic art and the history of photographic technology are so closely intertwined that talking about one without the other is nearly impossible. These three new books trace the careers, from the earliest days of photography through the late 20th century, of very different photographers, each of whom used a different technology to create

images that remain touchstones of the craft.

From 1845 to 1862, Albert Sands Southworth and Josiah Johnson Hawes maintained a studio in Boston where they made daguerreotypes of the great men and women of the day. What is remarkable here is not just the subjects that Southworth and Hawes documented with unflinching dignity but also the detailed beauty of the daguerreotypes they produced. Through this painstaking process, the duo celebrated an emerging American sensibility and the fulsome cultural pride that went with it.

Roger Fenton was England's most famous photographer in the 1850s. His medium was the awkward, arduous wet plate process, which produced sharp, exquisite, and reproducible images. It could be well argued that no photographer using any subsequent photographic

technology has ever made more beautiful images. This new book, the catalog for a stunning exhibition, shows how Fenton mastered the wet-plate process to photograph everything from artifacts at the British Museum to soldiers in the Crimean War.

Later camera models and advances in film allowed photographers to move and shoot action with greater ease than ever before. The 35mm format allowed such photographers as Erich Lessing to bring the great happenings of the 20th century into the homes of millions. Lessing, an Austrian who became a member of the Magnum agency in 1951, photographed the Hungarian Revolution of 1956 and other events with a visual complexity and masterful sense of timing. This new book is a long overdue showcase of his work. —DAVID SCHONAUER



COURTESY QUANTUCK LANE PRESS

From left: an 1860 photo at Windsor Castle by Fenton; a 1956 Lessing street scene in Budapest.

Katy Grannan explores the possibilities of portraiture by getting to know people.



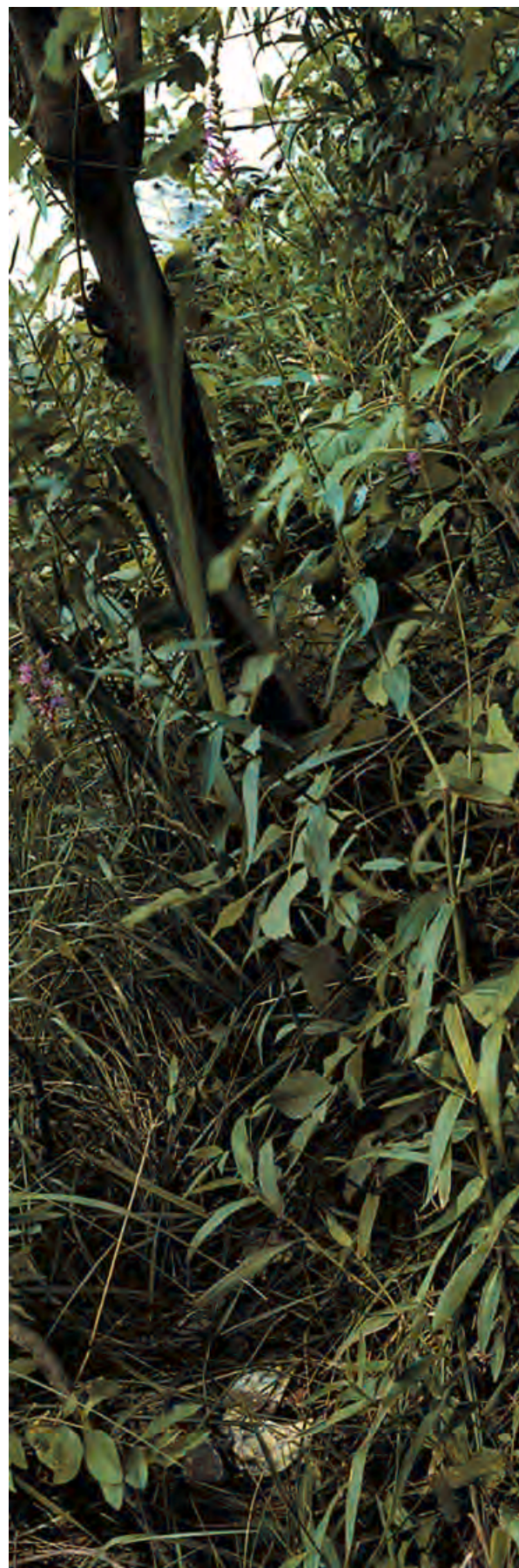
WHAT LIES WITHIN

P O R T F O L I O

Model Americans, by Katy Grannan
(Aperture, \$40), 120 pages, 10¼x12 inches

What is most fascinating about one of Katy Grannan's subtle, unadorned portraits is the personal subtext that lies beneath its atmospheric backdrop or, in many cases, the model's nudity. "I never want the picture to be interesting only because the subject is naked," says Grannan, who photographed around the northern and northeastern United States for six years to create the collection showcased in her first book. "Every picture is a process where I get to know a person, where they get to know me, and then you get to see them the way I do."

Shooting with Lumedyne portable strobes and a Linhof 4x5 view camera, sometimes from the vantage point of a stepladder, Grannan seeks to satisfy both her need to understand people and their sense of self-expression. "People need to be seen," says the photographer, one of a group of rising stars in the art world who studied at Yale University's prestigious photography program. "There's a fear of being overlooked." Grannan, who sometimes recruited her subjects from an unassuming newspaper ad, is just as interested in what her subjects tell her as she is in the photographic results. "It's amazing what people will reveal to you," she says, "if they know you'll listen and pay attention."—KRISKA CORBETT CAVOURAS







Ladies or Gentlemen: A Pictorial History of Male Cross-Dressing in the Movies (Filipacchi Publishing, \$65), 408 pages, 9¼x12 inches

Jean Louis Ginibre is a film buff, and it shows in this beguiling and informative photographic film history. The former editorial director of Hachette Filipacchi Media (owner of this magazine), Ginibre has spent more than 25 years collecting film stills and studio portraits of actors who have appeared on screen in drag. It sounds like a narrow field of interest, until you see how many actors have done so, from Laurel and Hardy in *Their Purple Moment* (1928) to Rock Hudson in *Lover Come Back* (1961) to Johnny Depp in *Ed Wood* (1995) to Eddie Murphy in *The Nutty Professor* (1996). The depth and coherence of photographic research set the book apart. Often, says Ginibre, female impersonation in film reveals underlying social and cultural angst. An example: the 1933 German film *Viktor und Viktoria*, about a woman impersonating a man who impersonates women. The film was made just before the Nazis took control of the German media. (It was also later remade, first in Britain in 1933 as *First a Girl* and in America in 1982 as *Victor/Victoria*.)

—D.S.



COURTESY HFMUS, INC.

MEN IN SKIRTS

A rich photographic survey by collector and film aficionado **Jean-Louis Ginibre** shows why we often like boys to be girls.

P O R T F O L I O



Opposite page,
from left:
Rock Hudson in
*Lover Come
Back* (1961);
Johnny Depp in
Ed Wood
(1995). Here:
Laurel and
Hardy in *Their
Purple Moment*
(1928).



Edward Burtynsky: China (Steidl, \$85), 147 pages,
14¼x11¼ inches

Canadian fine-art photographer Burtynsky has been called “the Ansel Adams of the ruined landscape” for his large-format images of oil fields, copper mines, and other places where man’s effect on the land is all too visible. Burtynsky invariably renders his landscapes with exquisite color and composition, as if to highlight the tension between the grandeur of his vision and the drama of the devastation. In this spectacular new book, he records the rapid industrialization of modern China, from the construction of the massive Three Gorges Dam on the Yangtze River to the interior vistas of a chicken processing factory (right) to an urban renewal site outside Shenzhen, in the Guangdong Province (below). Burtynsky uses his 8x10 camera to capture a massive scope of visual detail and often composes the images so that his subjects disappear into a vanishing point, thereby suggesting China’s burgeoning power and the environmental price the world is paying for such economic development.

—D.S.



RISING POWER



Edward Burtynsky takes a large-format look at modern China and sees a new world order.

Opposite: Factory construction outside Shenzhen, 2004. Above: Chicken processing plant, Dehui City, 2005.





Helmut Newton, *A Gun for Hire*

(Taschen, \$40), 216 pages, 9x12 inches

There may be no greater indication of a photographer's artistic achievement than the work he or she does for commercial clients. Helmut Newton, for instance, was eagerly sought after by commercial clients seeking his particular "vision." It didn't matter that Newton was instinctually and habitually subversive and perverse. He was hired to create just the kinds of images that another photographer might be fired for even suggesting. Provocation was his art.

Not that Newton himself viewed what he did in such lofty ways. "Some people's photography is an art. Mine is not," Newton told an interviewer shortly before his death from a heart attack in January 2004. "If [my pictures] happen to be exhibited in a gallery or a museum, that's fine. But that's not why I do them. I'm a gun for hire."

For hire yes, and often for good money. But the real price to be paid was the creative allowance made to Newton. In *A Gun for Hire*, a wonderfully enlightening collection of Newton's commercial work ranging from early fashion shots to later editorial and advertising pictures, one can find the essence of Newton's worldview on every page. Even the most basic catalog image is suffused with mystery and obsession. His ad work for Blumarine in the 1990s (such as the shot of film star Monica Bellucci at left) is filled with Newtonian archetypes, and fashion editorial work for *Vogue* made after 2000, such as the shot at right, is typically layered and elusive.

Newton was certainly not the only photographer to elevate commercial work into the realm of art. But perhaps no other photographer loved the paid act of creativity more. As he once said, in his inimitable fashion, "I was quite ready to prostitute this precious talent that God had given me to make my living." —JEFFREY ELBIES



P O R T F O L I O

ART AND COMMERCE

Left: Actress Monica Bellucci for a Blumarine ad. Right: Editorial work for *Vogue*.

Helmut Newton sold his vision to whoever would pay. But it was *his* vision.

"Cheetah and
Cubs, Maasai
Mara, 2003."





With the artistry of a portraitist and the zeal of a conservationist, Nick Brandt finds beauty in the wild.



ODE TO AFRICA

On This Earth: Photographs from East Africa, by Nick Brandt (Chronicle, \$40), 130 pages, 12½x10½ inches

In this collection of black-and-white nature photographs, Nick Brandt makes many of the world's wildest and most unfettered inhabitants appear elegant and serene. Combining splendid natural backdrops—flowing grasslands, rugged outcroppings, billowing skies—with a portraitist's approach to the animals, these images show not only the reckless beauty of the region's vanishing wilds but also the humanity of its creatures. "I believe that being close to the animal makes a huge difference in the photographer's ability to reveal its personality," Brandt writes in *On This Earth*, noting that he does not use telephoto lenses with his Pentax 67II film camera. "Many of these moments have been achieved by one not-so-simple thing: getting very, very close to the animals."

As a result, the pictures have an uncanny intimacy. "Nick's exquisite photographs arouse deep emotions," writes famed conservationist Jane Goodall in her introduction to the book. "It's almost impossible to look through his work without sensing the personalities of the beings whom he has photographed."

With his images shown in fine-art exhibitions throughout Europe and North America, Brandt brings a compositionally precise and painterly style to a genre dominated by action shots and documentary image making. In addition to heightened contrasts and other visual effects—for more on Brandt's photo techniques see *Technology & Vision*, page 31—he often employs blurred and faded borders to recall the look of antique photographs. Born and raised in England, Brandt studied film and painting at St. Martin's School of Art in London and directed music videos and commercials before embarking on his quest to document the African wilderness. "My images are unashamedly idyllic and romantic, a kind of enchanted Africa," notes the artist. "They are my elegy to a world that is steadily, tragically vanishing." —J.C.



Leisure, by Bill Owens (Fotofolio, \$30), 120 pages, 10¼x10¼ inches

In his classic 1970s-era photography books, including *Suburbia*, *Our Kind of People*, and *Working: I Do It For the Money*, photographer Bill Owens cast a wryly revealing eye on that decade's trends in American society, combining deadpan realism with a sly, somewhat detached sense of social commentary. Coming after his career shift as a beer brewer (and founder of *American Brewer* magazine), Owens's new book, *Leisure*, continues the photographer's skewed exploration of U.S. subcultures, this time concentrating on pastimes ranging from hunting and fishing outings to dog-and-pony shows to rock concerts. The book's offbeat, humorous captions underscore what art photographer Gregory Crewdson, in the book's introduction, refers to as Owens's "particular kind of strangeness." —J.C.

AT EASE

Bill Owens revisits the suburbs and finds out how America likes to have fun.



Bill Owens's slices of leisure life include dog shows (here) and motorboaters (above).

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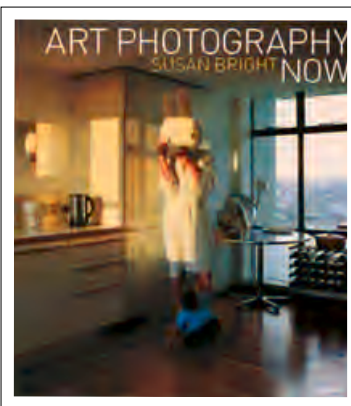
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(continued from page 60) through a viewfinder, *The Decisive Moment* tempers everything I see."

Other photographers, such as Eugene Richards and Ralph Gibson, cite Robert Frank's *The Americans* as a highly influential book. Bruce Weber has said that he draws inspiration from Larry Clark's classics *Tulsa* and *Teenage Lust*. Albert Watson has mentioned Paul Outerbridge's *A Singular Aesthetic* as a particular influence.

"For a book to be great, everything has to be part of a whole," says photo-book collector Andrew Roth of Roth Horowitz Gallery. "The photos themselves must be destined to be seen and reproduced in ink. The artist needs to be involved. And every ingredient has to fit together: the type, the printing, the size, the jacket, the paper stock, the typeface, the author, etc."

The 12 books featured in this issue, along with the 23 other new titles we have singled out for your attention, are all noteworthy, but in very different ways. They range from celebrity portraiture to cinematic history, from purely commercial work that rises to the level of fine art to a complex, colorful journey through Russia.

It is harder than ever for a particular photo book to achieve distinction; technology and economics have combined to create a publishing environment in which an ever-increasing number of photography books are brought forth onto store shelves and coffee tables. Photographers, faced with a declining number of magazines featuring important photography and a simultaneous explosion in the value of fine-art photography, have turned to books as a meaningful outlet for their work. Meanwhile, the digital revolution has taken the packaging and promotion of photo books to new levels. "Nowadays photographers come in to pitch an idea, and they bring small, inexpensive books that they've had printed by one of several Internet-based services, just to show me how their pictures look between covers," says Himmel. "And I must say, it's a good way to show the work."

Most publishers agree that it takes more than great photographs to sell a new book. "What's most important is to have a coherent proposal to accompany the images," says Bulfinch editor in chief Michael Sand. "I need to get an idea of the marketplace: why a book will stand out, and who its audience will be."

Successful marketing and sophisticated positioning may or may not result in big sales. But sales are only one gauge of a book's greatness. The real test is its enduring influence.

—DAVID SCHONAUER

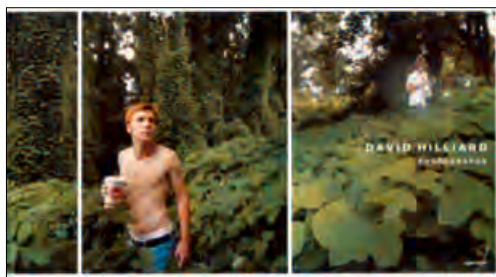
This page: Images from Marshall's *Jazz*; Goldblatt's *Intersections*; Penn's *Platinum Prints*. Opposite, from top: Photographs from *What's Out There*; Mann's *Deep South*; de Cadenet's *Rare Birds*; and Uelsmann's *Other Realities*.



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(continued from page 61) Immigration Bureau on Ellis Island during the height of America's open-door immigration policy. As part of his work, Sherman photographed more than 200 people and families. His images powerfully evoke the cultural complexity that would eventually transform America.

Intersections, by David Goldblatt (Prestel, \$60) The Johannesburg-based Goldblatt, who is best known for his observations of his native society under the rule of apartheid, now explores the "cross-current of ideas, values, ethics, postures, people and things" in post-apartheid South Africa in this volume, the first extensive collection of his personal color work.

Other Realities, by Jerry Uelsmann (Bulfinch, \$50) Using an arduous, black-and-white method of multiple-negative combination printing, Uelsmann was a 1960s-era pioneer of a surrealist style of montage that has since become commonplace among followers who are now geared with digital equipment and software. This up-to-date collection of Uelsmann's analog, formalist creations demonstrates where the real magic lies: in the eye of the creator.

Small Wars, by An-My-Lê (Aperture, \$40) An-My-Lê, who was born in Vietnam and came to the United States as a refugee in 1975, began photographing a group of Vietnam War reenactors in South Carolina in 1999. The resulting large-format photographs collected in this

handsome volume combine documentary precision with the stagecraft of contemporary art.

What's Out There: Images from Here to the Edge of the Universe (Duncan Baird Publishers, \$30) This is an A-to-W photographic dictionary of intergalactic phenomena—from Asteroids to White Dwarfs—with pithy write-ups and vividly detailed, telescopic photographs. A must for Stephen Hawking wanna-bes (and Hawking himself contributed the book's foreword).

Inherit the Land, by Jack Lueders-Booth (Pond Press, \$40) What is compelling about this photojournalistic monograph is not only the setting of its marginalized subjects—the people who live in and around garbage dumps in Tijuana, Mexico—but also the quiet humanity of the pictures by Jack Lueders-Booth, who was a longtime professor of photography at Harvard University. With touching black-and-white scenes of fathers playing with their sons and daughters, children singing hymns in a church, and residents stoically posing for portraits amid squalor, this book reveals the dignity and resilience of its inhabitants, as well as evidence of the abject poverty that colors their lives.

Irving Penn: Platinum Prints (Yale University Press, \$50) Drawn from an exhibition at the National Gallery of Art, this remarkably beautiful

collection is the first major retrospective of Penn's renowned platinum prints. In the 1960s Penn began using the painstaking platinum printing process to transform his images—from provocative still lifes to fashion studies—into objects of art. The book also includes *Platinum Test Materials*, a set of intriguing collages.

Deep South, by Sally Mann (Bulfinch, \$60) "Living in the South often means slipping out of a temporal joint," writes Mann in this book's foreword. Her large-format landscapes, made with the 19th-century collodion process, likewise cast viewers into a dreamy time warp of hazily pastoral scenes, scarred trees, and dilapidated manor homes.

Rare Birds, by Amanda de Cadenet (powerHouse, \$35) A former British television "presenter," rock-and-roll wife, and actress, de Cadenet has become a rising fashion photographer with an eye for candid reality. This, her first book, includes snaps of her Hollywood friends, as well as many of the lovely, personal moments that form a backdrop to her glittering life.

David Hilliard: Photographs (Aperture, \$50) The first monograph by this Yale photography professor is a captivating collection of images that combine scenes from the photographer's real life with the finely wrought contrivances that have come to dominate modern fine-art photography. The work is sometimes poignant, sometimes comical, and sometimes brilliantly both.

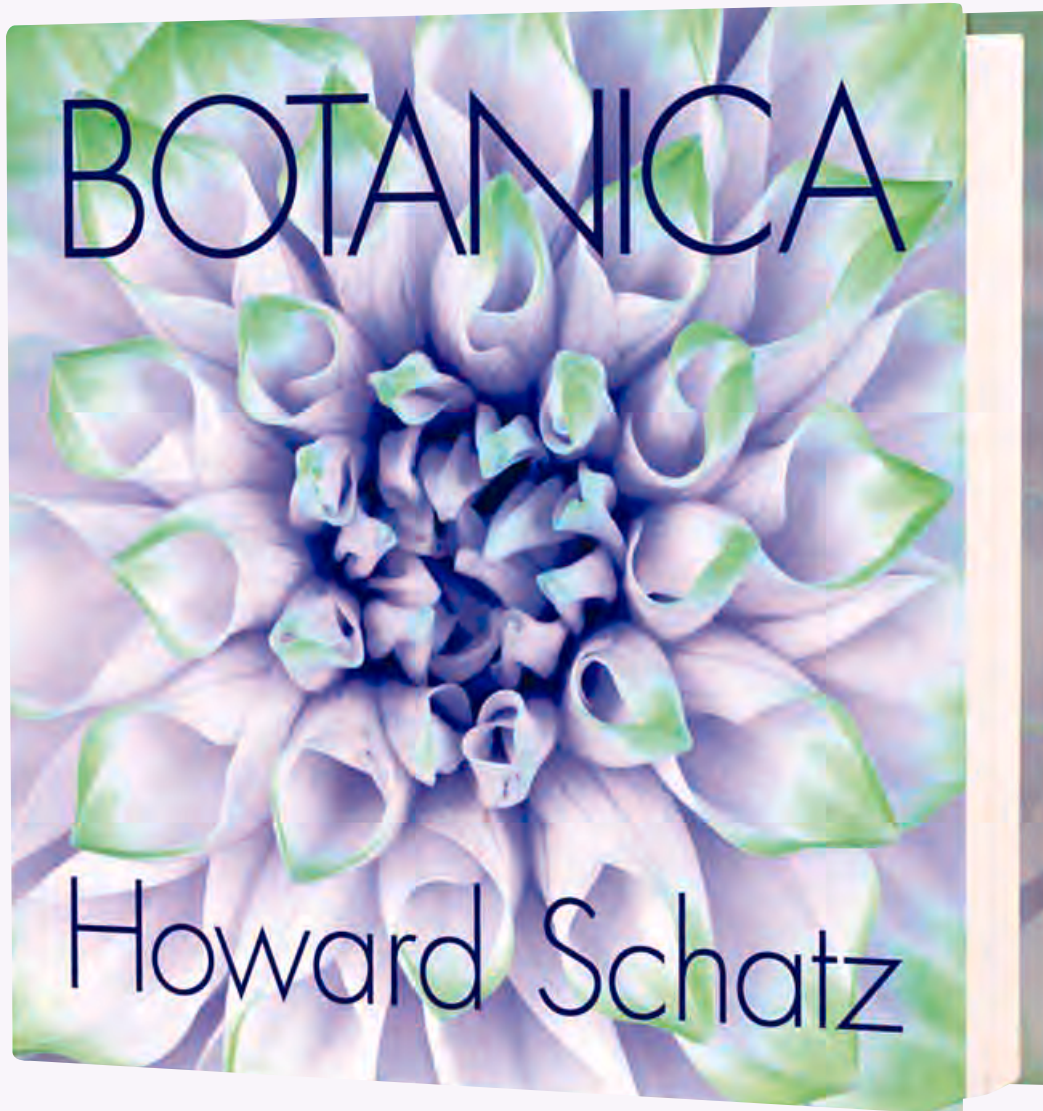
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"This is a book for plant lovers, photographers, design and horticultural professionals and botanists alike."

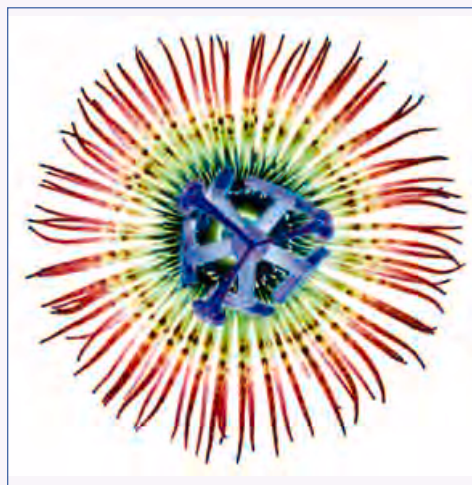
—Dorrie S. Rosen, the New York Botanical Garden

From exotic angel's trumpets to familiar lilies and roses, flowers have never looked so unusual—or beautiful—as in this sumptuous, oversize volume by award-winning photographer Howard Schatz.

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STATE OF THE ART

Although many celebrities regard having their portraits made as a necessary evil comparable to visiting the dentist, sometimes a photographer and a famous subject can strike up a friendship that lends warmth and candor to the resulting pictures. Such chemistry abounds in a new photo compilation, *one2one* (teNeues, \$55), which celebrates the art of iconography by asking several photographers, and celebrities, to talk about their favorite photo collaborations. The book includes pictures and interview exchanges between Mark Seliger and actress Drew Barrymore; Ben Watts and his sister Naomi Watts; and James White and superstar Nicole Kidman. One of the book's more entertaining entries comes from **George Clooney**, who describes a whimsical portrait session at the actor's home with photographer **Sam Jones**. "We did an *Esquire* cover that came out pretty well, and had a blast doing it," Clooney recalls in *one2one*. "He has photos of me with a farm animal, so I give him all the access he needs." Jones reports that Clooney was a practical joker intent upon keeping things lighthearted. "For the pool, what George didn't want was a beefcake-in-the-pool shot," Jones says. "He just put on the flippers and went into the water with the snorkel on." Jones shot this picture with a Mamiya RZ67 medium-format SLR for 1/125 second at f/4. But during much of the informal session, he carried around his Leica and took snapshots. "It can be a scary thing to not have the reassurance of lighting and an army of assistants, but the results can be a lot more unexpected and intimate," Jones says. "He wasn't trying to pose or project an image—he was just having a good time." —JACK CRAGER

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PHOTOFILE





While Martin Schoeller's new book, *Close Up*, is a striking series of headshots depicting famous and not-so-famous faces in straight-on, nearly identical poses, Schoeller is quick to point out that he typically shoots portraits in a variety of styles and settings. "I don't only do headshots—I do a lot of other stuff too, but I usually get closeups during the session," says the German-born photographer. "I'm taking pictures continuously. I'll shoot up to four or five rolls. I get people laughing, grinning, and also looking more serious. What I do like to capture is kind of an in-between moment when people are not thinking about being photographed. I want them kind of 'open'—that sounds cheesy—'vulnerable' sounds more sophisticated."

To that end, Schoeller says one of his key concerns is making portrait subjects comfortable. "I'm very friendly with them, and I try to be funny, or as funny as I can be as a German," he says with a chuckle. "I always play music. I read up on everyone I photograph so I know what they've been up to lately, so I can ask them halfway smart questions to engage them in a dialog. That way they are thinking about something and not just waiting to have their picture made. But it's a fine line, because if they talk too much I can't take pictures while they have their mouth open."

After studying photography in Hamburg, he moved to New York City in 1993 and spent two and a half years assisting Annie Leibovitz. "I learned a lot of different aspects from Annie," Schoeller says, "including how a professional photographer really works. She is very driven and

Schoeller on Rather: "This picture was made just about the time he was finishing his run as the CBS anchor, and he did seem a little bit down," Schoeller recalls. "But he was very polite, very nice. He was actually pretty open. *The New Yorker* picked that particular frame. And the funny thing is, when we picked it at the magazine office, nobody thought that he looked bad in it. But later a lot of readers wrote in and said we really did him wrong, to some extent. They acted like it was kind of a mean picture. And I always was surprised that people thought that, because I didn't think so. But in my edit, I try to choose pictures that go in the direction of honesty. I do remember that he had on makeup—you know, like newscasters always have on—and that made him look a little more strange. It's something I couldn't get off because he had to go back on the air."

Schoeller on Sherman: "For Cindy Sherman, I did all these different setups of her and offered them to *The New Yorker*, and in the end they picked the headshot because they thought nobody has ever really seen her, what she really looks like. She was such a pleasant person to photograph. We had a really good time during the photo shoot. She is, I think, one of the sweetest people I've ever met."



A FORMER ASSISTANT TO ANNIE LEIBOVITZ, THIS CELEBRITY PHOTOGRAPHER HAS FORGED A SIGNATURE PORTRAIT STYLE OF HIS OWN. BY JACK CRAGER

MARTIN SCHOELLER

Master Class

dedicated to her own vision. She is always prepared and plans down to the tee. And I learned lighting from her. She might not know how to achieve a certain look, but she knows what she likes and doesn't like, and she has good taste in lighting, styling, set design, everything."

After he took over Leibovitz's lighting tasks, pleasing the boss was a matter of trial-and-adjustment. "It would take about three days to do a humongous light test—'Try these lights and those lights and see how they look'—and we would shoot 20, 30, 40 rolls of film with different gels, different filters on the camera, different exposures, different lighting ratios, different distances from the face, and it was just endless," he recalls with a laugh. "And you get into putting silks in front of lights, and then one layer of silk, two layers, three layers of silk. And she would look through all these rolls and rolls of film to see what kind

of light she liked. This was before the subject even arrived. All of that taught me valuable lessons."

After striking out on his own in 1996, Schoeller began experimenting with the closeup series that would become known as Big Heads, first photographing friends and associates, later passersby at his studio on Manhattan's Lower East Side. He continued the style after achieving success as a celebrity portraitist for *Rolling Stone*, *GQ*, *Esquire*, and *The New Yorker*, where he became a contributing photographer in 1999. "My goal is to make the picture about the face and the expression," he says, "so you don't think much about how the photograph was taken. It is like an objective or neutral way of looking at somebody."

Schoeller's lighting setup consists of two banks of Kino Flo lights, which incorporate low-wattage fluorescent tubes and are most commonly

Schoeller on Lighting: "I use a couple of banks of Kino Flo lights, which are mainly used in the film industry. I haven't seen a lot of other photographers using this kind. They are very soft fluorescent lamps, and color-balanced to be like daylight, so they're not as harsh or as green as your regular fluorescent lights. I take them everywhere. I've been shooting with them so long that I can keep most of my settings the same for closeups. I put the lights behind me with my camera and a 140mm lens between two and three feet away from the subject, so it's close but not that close. I usually set up seamless behind them. My intent is to bring all these people to the same level, whether they're celebrities or not. By doing so, I hope people can have their own interpretation."

used in moviemaking. Though he sometimes shoots portraits with an 8x10 view camera, he usually uses a Mamiya RZ67 Pro II 6x7cm rangefinder and Mamiya 140mm f/4.5 Macro lens, placed for closeups about two to three feet from his subject. "I use the 140mm because I don't want to have a wide-angle lens coming in and distorting the face," he says. "Most of the pictures in the book were taken with Fuji NHG 800 film, which I like because it is not so contrasty and it keeps a lot more shadow details than other higher-speed negative films. Unfortunately, they don't make that exact film any more, so I've recently switched over to Kodak Portra 800." A typical exposure for Schoeller's closeups is 1/125 second at between f/5.6 and f/8.

After several of his headshots were published, Schoeller says he purposefully tried to branch out stylistically. "For awhile, magazines said, 'Martin, we want you to do a shoot, but please, we really don't want another headshot!'" he explains. "And stupid me, I listened to them, and I did a lot of photo shoots without even getting a headshot, which I now regret." One notable case was singer Johnny Cash. "It was, I think, the last photo shoot while he was alive. I didn't do a closeup with him—and I still beat myself up over that one."

Now that he's completed *Close Up*, Schoeller plans to continue the style. "I think now I don't have a choice," he says, adding that he has several subjects on his wish list, including Nelson Mandela and Fidel Castro. "Reinventing yourself doesn't have to involve a big change. You can explore within a style. You can edit differently, and it's amazing the huge change that your whole message can undergo. So I definitely think I will do another book of photos like this."

And call it *Closer Up*?

He laughs. "We can call it *Closer*." ■

Schoeller's shot
of Frankie
Velilla, 2001.



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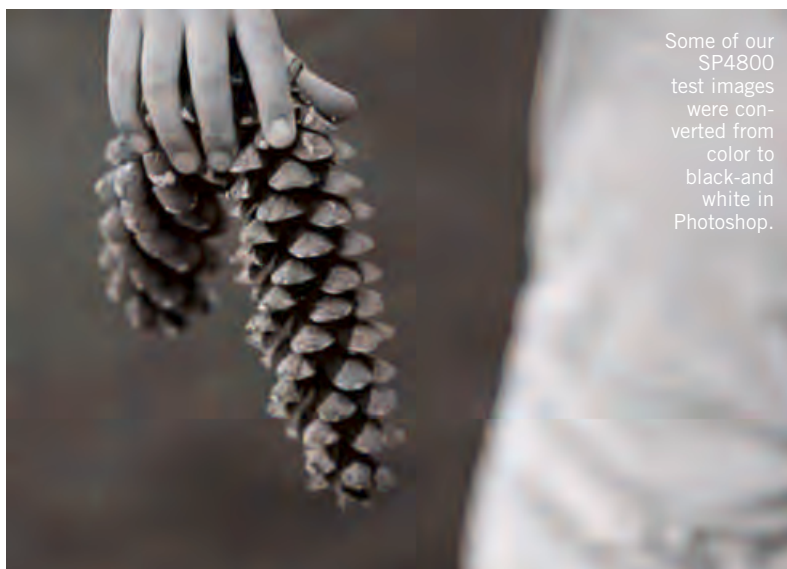
Hands On

EPSON STYLUS PRO 4800

Using a third black ink, it makes even better prints than its predecessor, whether color or monochrome.

By Debbie Grossman and Russell Hart

S T A T E O F T H E A R T



Some of our SP4800 test images were converted from color to black-and-white in Photoshop.



Not much more than a year ago we were raving in these pages about the Epson Stylus Pro 4000, convinced that it might be the best fine-art inkjet printer ever made. Here was an eight-ink model that could print a 16x20 or 16x24 image (using 17-inch rolls) and still fit on a desk, albeit a big one. We expressed our admiration for the SP4000's excellent resolution and the color fidelity of its fade-resistant Ultra-Chrome pigment inks.

Why would Epson replace this stellar model so quickly, with the Epson Stylus Pro 4800? We wonder if the move was strategic. Despite the fact that photographers loved the SP4000, and that Epson's pro printers usually have a pretty long shelf life, it seems the company wanted to hit the street with four new models—the other three being the SP7800, SP9800, and Stylus Photo 2400—that shared the same new technology. This technology is an inkset, UltraChrome K3, that features a third black, dubbed light-light black. Light-light black is a valuable addition, and there's no doubt that it helps the SP4800 make better-looking *(continued on page 94)*



Epson Stylus Pro 4800

PROS: Ultra-Chrome K3 inks produce greatly improved maximum density in both color and monochrome prints; third, "light-light" black ink contributes to superb black-and-white prints with extremely smooth tonal scale, lessens or eliminates

bronzing and metamerism; new dedicated black-and-white driver provides more control over black-and-white printing; faster printing

CONS: Photo Black and Matte Black ink cartridges must be manually swapped to switch

from glossy to matte-surfaced papers, wasting time and expensive ink

BOTTOM LINE: State-of-the-art, pigment-based inkjet output from a 17-inch printer that permits image sizes up to 16x24 (or longer); ideal for fine-art applications



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PHOTOGRAPHY BY MICHAEL C. SNELL

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Mentors: Reed Hoffmann,
Chip Simons

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James Porto

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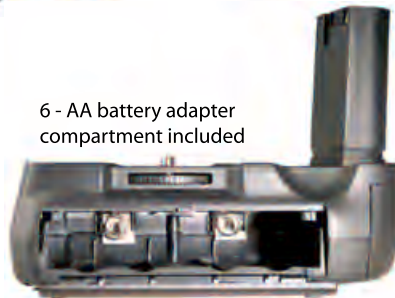
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STATE OF THE ART

HANDS ON

(continued from page 90) prints than its well-regarded predecessor. But there's a down side to the third black, at least with the wide-format models, that might have been addressed had Epson been in less of a hurry. (More about this later.) The company has arguably taken two steps forward and one step back—but that's still one step forward.

Anyone who's looked at a glossy pigment print from an angle other than head-on has observed an ugly, uneven surface sheen known as bronzing. The UltraChrome K3 inks nearly eliminate this, using what Epson calls Microcrystal Encapsulation. In printing with the SP4800, we also found that the new inks greatly reduce metamerism, the shifting of print color—most noticeably in neutral areas and black-and-white prints—under light sources of different color temperature. This improvement is apparently the direct result of the light-light black, which lessens the need to mix cyan, magenta, and yellow inks to achieve tone in very light areas. A related benefit is durability: The SP4800's prints are much more resistant to scratches than before, good news for anyone who's ever scuffed a beautiful matte-surfaced print.

In addition to helping on the high end, the Stylus Pro 4800's new inkset also contributes to its deeper blacks. This is most apparent in glossy prints, but there was a visible difference even in prints made on matte paper. And we saw a big improvement in the tonal smoothness and density of black-and-white prints. With ample help from the SP4800's all-new black-and-white

driver, in fact, we were able to make some of the best, most consistent monochrome prints we've ever gotten from an inkjet printer. And we got them faster too, with a 16x24 taking less than nine minutes at 1440 dots-per-inch.

Digital photographers who shoot in color then use Photoshop to convert to black and white know how difficult it can be to get neutral results—or “toned” prints that are consistent in color from shadows to highlights. The temptation is to convert an image to grayscale to achieve this, but that can sacrifice contrast, specifically between colors of equal brightness. Epson's black-and-white print driver is an amazing solution. It lets you choose not just image tone and other parameters, but also the specific tone of shadows and highlights.

There is a price to be paid for Epson's light-light black ink, despite its value. It brings the total number of inks, and cartridges, to nine—but there are still only eight cartridge slots on the SP4800, the same number as on the SP4000. Since the latter had no light-light black, you could leave both the Photo Black (glossy) and Matte Black cartridges installed, and freely switch back and forth from glossy to matte paper on a print-by-print basis. With the Stylus Pro 4800 you have to manually swap out the Photo Black and Matte Black cartridges to switch papers, the way you did with models such as the SP7600 and 9600. That wastes both time and expensive ink. The solution is to switch only when you plan to make a run of prints on a particular glossy or matte surface. We love the Stylus Pro 4800, Epson, but next time we want nine slots! ■



We chose test shots with a full range of tones.

(continued from page 96) mounting. It's great for portfolio covers or presentations, providing the same quality as the company's Professional Glossy paper (described on page 96).

Innova 280gsm Photo FibaPrint This ultra-smooth, acid-free, "Fourdrinier made" paper is made the old-fashioned way—the Fourdrinier brothers' machine was patented in 1803—and its surface is very much like that of black-and-white fiber-based silver papers. It's available in sizes ranging from 8.5x11 sheets to 24-inch-wide rolls (each 49.2 feet long), and it also comes in a heavier, natural-white, museum-quality version.

Hahnemühle Torchon The coarse texture of this matte paper makes it an excellent choice for experiments with getting photographs to look like paintings, or for printing arty portraits in the Julia Margaret Cameron mold. It's coated, bright white, and water-resistant.

Bergger High Definition Fine Art Satin Smooth Inkjet Paper Arches has long been known for the quality of its artists' printmaking and water-color papers. When Bergger applies its inkjet coating to Arches paper, the resulting stock works with both dye- and pigment-based inks, providing a very smooth result.

Lumijet Canvas Cloth Media This is one of the few "canvas" inkjet surfaces that's actually coated fabric, which means you can mount the finished print on a painting stretcher if you like. Printing on canvas takes practice; be sure to start with the plain-paper setting to use as little ink as possible. If you want a smoother, more flexible material, try the Lumijet line's coated Belgian Linen.

Legion Somerset Enhanced Velvet Available in sheets and rolls up to 60 inches wide, this archival paper has an excellent reputation among photographers who like to make large prints. But unlike most such high-end papers, it also comes in a 4x6-inch sheet size, for those who prefer to work on a small scale—or simply want to share their snapshots in style.

Lyson Pro Photo Gloss The gloss of traditional darkroom papers is one of the hardest properties to match with inkjet printing. Lyson's pro-level entry does this well. It's resin-based, so it feels like a traditional print, and it works with both dye and pigment inks. If your printer uses dye-based inks, and you'd prefer a fiber-based print, try Legion's Darkroom Archival Gloss.

Media Street Royal Jazz Perhaps one of the most unusually textured "water-color" papers out there, Royal Jazz is pH-neutral, and it has a stippled, nubby texture that's almost like a smooth sandpaper. It's warm in tone, and not too heavy, so you should have no problem running it through your inkjet printer.



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PAPER ART

Third-party inkjet media come in a wide range of textures, weights, and other characteristics. Here are a few of our favorites. **By Debbie Grossman**

If you have a Canon, Epson, or HP inkjet printer and you use Canon, Epson, or HP inkjet papers with it, you'll get more or less predictable results. Each printer's driver is expecting its own company's papers, and its inks are made to interact with them. That's great—unless you want to mix it up and print on any of a huge variety of interesting third-party inkjet papers.

In the chemical darkroom, unless you're willing to invest time and effort hand-coating paper with light-sensitive emulsion, your choices of both surface and image tone are increasingly limited. But one of the advantages of inkjet printing is that you can print on almost any surface thin enough to fit through your printer. Products from independent inkjet paper makers include everything from reflective metallic and cloth canvas surfaces to heavyweight matte.

When you find a paper that piques your interest, how do you make it work with your printer? You probably won't find third-party offerings pre-installed in your printer's menu of paper profiles, which automatically tell the printer how to distribute its ink for best results.

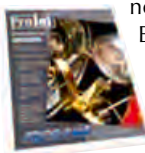
A third-party paper may come with a recommendation that you set the driver to a specific, often similar paper in the printer company's own line, which will appear in the driver's pull-down menu. And some third-party paper makers offer downloadable profiles for their products on their Websites; these can be automatically installed into your printer driver so that the paper appears as a choice in the menu. When you have no profile or recommendation to start with, make your first test print with plain paper selected in the driver. That low-flow setting may provide more than enough ink for a good print.

Even if your system is color-managed, you'll probably have to do more tests than with paper from your printer company. The cost of these papers varies widely. The least expensive are often affordable alternatives to basic papers made by your printer's manufacturer. Fine-art papers are pricier, since you're paying in part for archivally sound ingredients; metallic or coated-fabric surfaces will be more expensive too. But all of these materials can be purchased on the Web, so search to find the best price.

Ilford Galerie Smooth Pearl Designed to feel like an RC (resin-coated) paper straight out of the old-fashioned fixer, this inkjet photo paper features the Ilford Pearl surface that has charmed so many dark-room denizens. Its microceramic coating means it dries instantly, with no streaking.



Adorama Projet Elite Mirror Finished, Silver Polyester Based Inkjet Film One of Adorama's extensive, affordable line of inkjet papers (visit adorama.com), this surface is nothing like Kodak's popular Endura Metallic paper: It is *really* mirrored. It's also super-thin, so you may have to mount it on stiffer paper to get it to print properly. Highlights and light tones in the image end up very shiny. We promise you've never seen your pictures this way before.



Konica Minolta Professional Glossy You'd never guess that this heavyweight, glossy paper came out of an inkjet printer, because its RC base is one of the thickest available. It's also acid free, which makes your prints last longer. You can get it in a double-sided version, perfect for books and portfolios.



Kodak Professional Inkjet Photo Paper, Lustre Finish Thick and sturdy, this surface of Kodak Professional paper has a photo paper base and a wide color gamut that remind us of

Size Matters Here's what those inkjet-paper designations mean

Once you've settled on the kind of paper you want, you have to pick the size. In the silver-halide darkroom the four most popular sheet sizes were 5x7, 8x10, 11x14, and 16x20. But because inkjet printer companies got their start making office machines, inkjet photo paper comes in workaday sizes such as letter and legal—designated with a baffling system of letter and number combinations. (In fact, the traditional 5x7, 11x14, and 16x20 sizes have been lost in transition.) Here's some help translating U.S. and metric inkjet paper designations into old-fashioned inches.

U.S. SIZES

A (Letter) 8.5x11 inches
Legal 8.5x14 inches
B (Ledger) 11x17 inches
Super B (same as metric A3+) 13x19 inches
C 17x22 inches
D 22x34 inches
 (no letter designations for 4x6, 8x10, or 8x12)

METRIC SIZES

A5 5.8x8.3 inches
A4 8.3x11.7 inches
A3 11.7x16.5 inches
A3+ (same as U.S. Super B) 13x19 inches
A2 16.5x23.4 inches
A1 23.4x33.1 inches

the company's wet-process papers. Downloadable profiles make it easier to color-manage, especially with Epson printers.



Moab Entrada Fine Art 300 Natural This coated archival paper incorporates no optical brighteners—whitening agents that can decompose over time and affect image quality. All cotton, it is matte-surface, warm-toned, double-sided, and comes in two weights, a heavy, thick 300 gsm and a lighter 190 gsm.



Crane Museo II Archival Double Sided Paper Made entirely from cotton rag processed with artesian water, this paper incorporates no optical brighteners. But the company says it produces the whitest whites and densest blacks of any non-brightened paper when used with Epson's UltraChrome inks. It is actually double-sided, with one side smooth and the other velvet-textured.



Konica Minolta Self-Adhesive Glossy This adhesive-backed paper can be stuck on anything without the trouble of spray- (continued on page 95)



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